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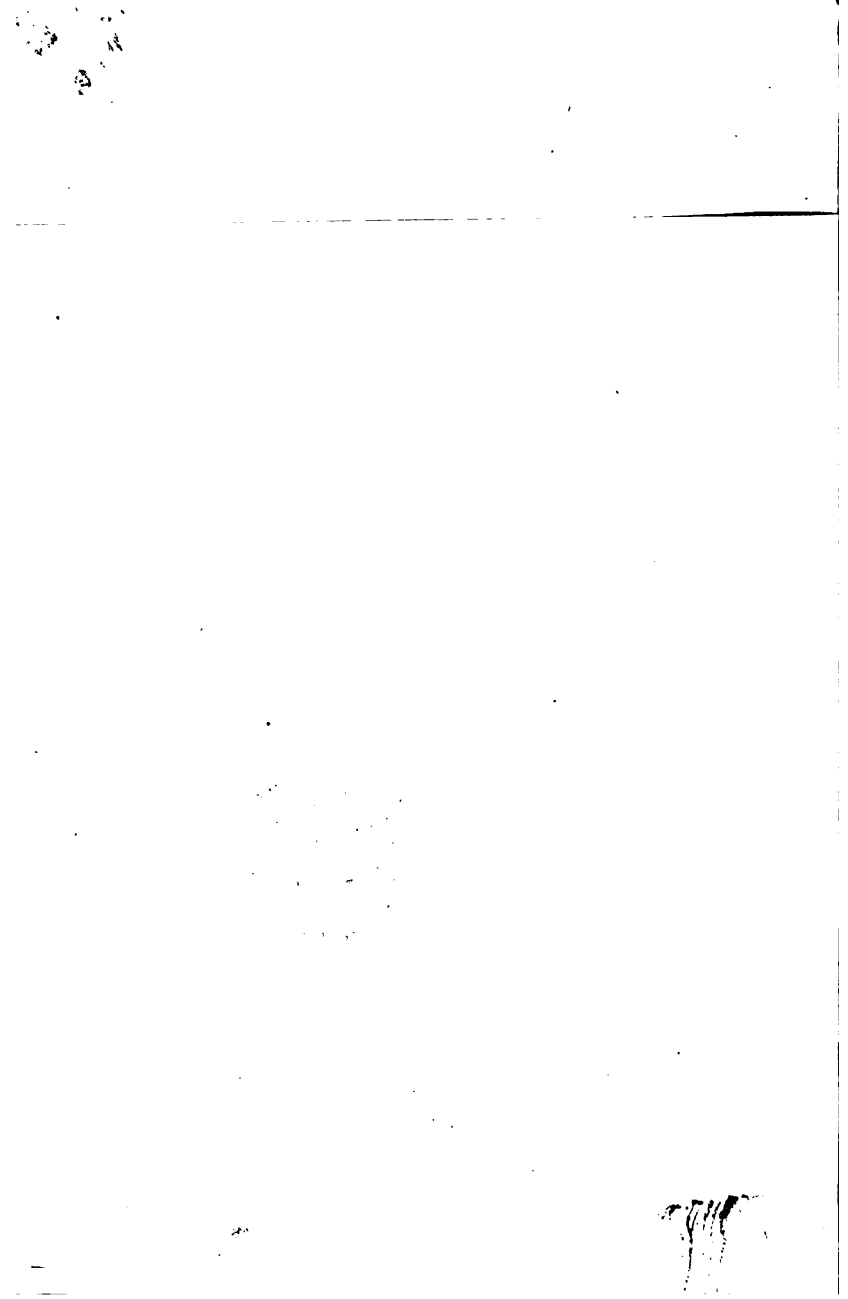
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TO THE THIRD EDITION.

FOR the convenience of travellers, and in order to render the book more portable, this Description of Rome and its Environs has been separated from the Handbook of Central Italy, to which it was originally attached.

A great portion of the original text has been retained ; but the present editor has incorporated in this edition much new information of a general and useful character to the traveller, and an account of the numerous and important antiquarian discoveries which have been made, during the last five years, both in Rome and the environs ; so as to render the present work as complete a Guide to the Eternal City as exists in any language. At the same time, both editor and publisher, fully impressed with a sense of the liability to error inseparable from such a work, earnestly entreat all those who use it to favour them with corrections of any mistakes or omissions which they may detect.

* * * While this Handbook is passing through the press a very remarkable work on Rome, &c., entitled 'Six Months in Italy,' by Mr. Hilliard, an American lawyer of great literary skill, has appeared : its perusal will well repay the reader, not only on the spot, but at home after his return from his travel.

CONTENTS.

SECTION I.

GENERAL INFORMATION:—	PAGE
Hotels, Tradespeople, Passports, &c.	1

SECTION II.

Government and Statistics of Rome—General Topography . . .	13
Walls and Gates	18
Bridges	22
ANTIQUITIES IN GENERAL	24
Forums	33
Ancient Palaces	39
Temples	42
Amphitheatres, Theatres, and Circuses	54
Columns	61
Arches	63
Baths	66
Tombs and Columbaria	72
Aqueducts	82
Miscellaneous Antiquities	83
Obelisks	88
Buildings of the Middle Ages	91
Fountains	93
Piazzas	95
Basilicas	96
Churches	123
Palaces and Public Museums	151
Private Palaces and Galleries	204
Historical Houses	223
Artists' Studios	224
Colleges, Academies, and Educational Establishments	226
Hospitals and Charitable Institutions	230
Protestant Cemetery	231
Climate of Rome	232
Villas	235
General Local Arrangement	242

SECTION III.

EXCURSIONS IN THE NEIGHBOURHOOD OF ROME	246
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Plan of Rome at the end.

HANDBOOK

FOR

TRAVELLERS IN CENTRAL ITALY.

ROME.

SECTION I.—GENERAL INFORMATION.

CONTENTS.

- § 1. HOTELS.—§ 2. LODGINGS.—§ 3. PASSPORTS AND POLICE REGULATIONS.—
 § 4. MALLEPOSTES, DILIGENCES.—§ 5. STEAMBOATS ON THE TIBER.—
 § 6. ENGLISH STEAMERS FROM CIVITA VECCHIA.—§ 7. TRATTORIE, RESTAURATEURS.—§ 8. CAFÉS.—§ 9. BOOKSELLERS, READING-ROOMS.—
 § 10. ENGLISH CLUB.—§ 11. CICERONI, LAQUAIS DE PLACE.—§ 12. MONEY-CHANGERS.—§ 13. POST-OFFICE.—§ 14. ENGLISH CHURCH.—§ 15. PHYSICIANS.—§ 16. APOTHECARIES.—§ 17. BANKERS.—§ 18. TEACHERS OF ITALIAN.—§ 19. TRANSLATORS.—§ 20. MUSIC TEACHERS.—§ 21. TEACHERS OF DRAWING AND PAINTING.—§ 22. DRAWING MATERIALS.—§ 23. ENGRAVERS OF CAMEOS.—§ 24. ROMAN MOSAICS.—§ 25. INTAGLI ED IMPRONTI.—
 § 26. BRONZES.—§ 27. JEWELLERS.—§ 28. MERCHANTS OF ANTIQUITIES.—
 § 29. COPYISTS OF OLD MASTERS.—§ 30. ENGRAVERS AND ENGRAVINGS.—
 § 31. TRADESPEOPLE, ENGLISH SHOPS, WINE-MERCHANTS, ETC.—§ 32. LIVERY STABLES, CARRIAGES.—§ 33. CONVEYANCE OF PARCELS AND WORKS OF ART.—§ 34. SPORTING, HUNTING, ETC.—§ 35. THEATRES.—§ 36. PUBLIC FESTIVALS.

§ 1. *Hotels.*

The greater number of the hotels at Rome frequented by foreigners are situated near the N. extremity of the city, in the triangular space comprised between the Porto del Popolo, the Piazza di Spagna, the Via Condotti, and the Tiber.—The Europa, kept by Madame Melga, an English-woman, in the Piazza di Spagna, still maintains the first place; everything is good; and although the charges are rather high for Rome, the comforts are

Rome.

proportionate: there is a good table-d'hôte at 8 pauls a head, dinner in apartments 10 pauls, breakfast 4 and 5 pauls, tea 3 pauls, board of servants 7 pauls *per diem*. The Hôtel de Londres and Maison Serny, both kept by Serny in the Piazza di Spagna, are on the same system as the Europa, and with similar charges.—The Hôtel d'Allemagne, in the Via Condotti, kept by Franz, is a very old and extensive establishment, and well managed: it has large apartments for families, with every convenience, and a good table-d'hôte at 6

pauls; many of the apartments look out towards the S., a very great advantage at Rome during the winter, charges moderate; the Via Condotti is perhaps one of the best situations in Rome.—Hôtel des Iles Britanniques, and Hôtel de Russie, in the Piazza del Popolo, under the Pincian Hill, also very good, but without *tables-d'hôte*: same charges as at the Europa; the situation not so convenient, from being at the extremity of the city.—Hôtel de l'Angleterre, in the Via Bocca di Leone, near the Via Condotti, is also a large and good hotel with a *table-d'hôte*: it is clean, and much frequented by bachelors.—The Gran Bretagna and the Hôtel de Paris, in the Via Babuino; and the Hotel Spillman, in the Via della Croce, with a *table-d'hôte*. All the above hotels are in what may be called the strangers' quarter of Rome, and stand on our list as nearly as possible in their order of merit: the six first are nearly equal, and for management and comfort leave little to be desired.—Albergo della Minerva, in the Piazza della Minerva, behind the Pantheon, is chiefly frequented by French and ecclesiastics.—Cesari's Hotel, in the Piazza di Pietra, in the same quarter, is well spoken of as a bachelors' hotel, also much frequented by French and Germans. The prices of lodgings in the hotels vary according to the season, being highest in the winter months, and especially during the festivities of the Carnival and the Holy week. A bed-room on an average costs from 3 to 5 pauls, a suite of apartments for 3 or 4 persons from 20 to 30 pauls; but this will depend of course on the look-out, the floor on which the rooms are situated, their number, &c. Firing and candles are very dear at hotels, as is every kind of wine, both foreign and Italian, including Marsala. 2 pauls a day for each person, but less when a family is numerous, is considered ample remuneration for the servants, or *service* as it is called in the Roman hotels; it is now generally included in the bill by most of the hotel-keepers: a small fee is generally given to the porter on leaving. Travellers ought to resist any attempt on the part of

hotel-keepers to exact payment in silver, as has been done of late at Serny's and the hotels in the Piazza del Popolo, and at a time when it bore a high premium over the legal paper currency of the country: the best plan to avoid this unjust overcharge will be to come to a perfect understanding beforehand on this subject.

§ 2. *Lodgings* in private houses may be had in all parts of Rome. The best situations are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them. The Via Gregoriana, the Via Sistina, the Via Felice, the Quattro Fontané, and generally all the streets between the Corso and the declivities of the Pincian and Quirinal hills, and the several streets near the Fontana di Trevi, have also good lodging-houses. Strangers should avoid situations immediately under the hills, where the bed-room windows cannot have a free circulation of air. All houses with confined courtyards or standing water, however agreeable they may be rendered to the eye by trees and gardens, are especially objectionable in summer, on account of the mosquitos, which are particularly annoying near the Tiber. Sir James Clark considers that "the streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the houses have a better exposition. Both the sitting and bed rooms of delicate invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations." The price for a furnished sitting-room and bed-room in summer in a good situation is now from 8 to 12 scudi a month, and from 12 to 18 in winter. Suites of apartments for families may be reckoned in proportion, but they depend greatly on the demand, the season, and the situation. After the holy week, for instance, the price of lodgings is lowered nearly one half. A good sitting-room, with three bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 30

to 35 scudi a month. In the streets which lie beyond the ordinary beat of English visitors, as in the retired streets near the Quirinal, and about the N. foot of the Capitol, and the Piazza Trajano, one of the most healthy parts of Rome at all seasons, the same accommodation may be obtained for one half this sum. It is in this part of Rome where large families will meet with the most roomy and splendid apartments, in some of the ancient palaces; those of the Dukes, Braschi, Altieri, and especially the magnificent furnished suite in the Palazzo Sermoneta, may be mentioned as examples. In these quarters families may get very good lodgings from 12 to 18 scudi a month, which in the so-called English quarter would be from 20 to 30. No general rule, however, can be laid down to which some traveller cannot adduce an exception. However respectable the landlord may appear, a formal written agreement (*patto*) is desirable, and a careful verification of the inventory still more so. It is also advisable to insert in the agreement the clause "*meno che l'uso*," as a provision against wear and tear. In the Corso it will be as well to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms during the festivities, besides being obliged to pay for a place at his own window. In the court of every house there is usually a well, from which the different lodgers supply themselves with water by means of buckets traversing a fixed iron rod, so, as to avoid the necessity of descending from the upper floors. The arrangement of this simple machinery is often one of the first objects which arrest the attention of the stranger on his arrival in Rome. Wood, as we have already remarked, is dear; a cart-load, including portage, seldom costs less than 3 scudi. A single person generally pays 1 to 2 scudi a month for attendance. The wages of female servants are from 4 to 6 scudi a month and their board. Strangers will find lists of apartments at the different English

bankers, who will assist in making the necessary arrangement, and at Mr. Shea's house agency in the Piazza di Spagna, No. 15, who for a moderate charge undertakes to have all formalities regarding agreement and inventory made out *en règle*, receiving and delivering up the furniture, &c. Mr. Shea is represented as active, intelligent, and honest, by several persons who have employed him in the business of house agency, of recent introduction at Rome.

§ 3. *Passports and police regulations regarding foreigners.*—One of the first things the traveller ought to attend to on arriving in any large town in Italy is to conform to the police regulations of the place, and which are very simple at Rome. On arriving at the gate his passport is taken from him, and a printed paper given in return, which must be presented at the police office, Piazza di Monte Citorio, within 48 hours. If the traveller intends remaining at Rome, a *Carta di Soggiorno* will be given to him, which costs 6 pauls, and provided with which he may travel without hindrance or molestation throughout the Comarca. The *Carta di Soggiorno* ought to constantly accompany its owner, even in Rome, where, in consequence of the present disturbed state of the country, instances of persons having been arrested, and taken to the guard-house, because they could not justify their quality of Englishmen, have recently taken place. The regulations as to passports on leaving Rome are noticed under this head, at p. 2 of Handbook for Central Italy, Part I.

The proprietors of the several hotels undertake to have the necessary steps taken in obtaining the *Carta di Soggiorno*, and the *visas* to passports generally, for a trifling remuneration to the *commissionnaire*, by which the traveller is saved time, and the annoyance of personal attendance at a crowded police-office.

§ 4. *Public Conveyances, Diligences, Mallepostes.*

Mallepostes.—For Florence, on Tues., Thurs., and Sat., in 30 hours, by Vi-terbo and Siena; 2 places; fare, 19

scudi all the way, 15½ to Siena only. For Bologna, by Ancona, on Mond., Wed., and Frid., in 34 hours to Ancona; 2 places; fare, 24 *scudi* to Bologna, 18 to Ancona. To Bologna, by the road of the Furlo and Fano, on Tuse., Thurs., and Sat.; fare 22 *scudi*. For Naples, on Tues., Thurs., and Sat., at 5½ P.M., in 28 hours; 3 places; fare 13 *scudi*. For Civita Vecchia, every evening except Sund.; and on Sunday when a mail-steamer

sails for Marseilles or Naples on the following morning.

Diligences.—The office of the Pontifical diligences is in the same building as the post-office, in the Palazzo Madama, near the Pantheon. The carriages are in general good, and on the French model, consisting of a *Coupé*, *Intérieur*, and *Banquette*. The following table gives the arrangements for 1853, and which are not likely to undergo much alteration:—

	Coupé. Sc. B.	Intérieur. Sc. B.	Banquette. Sc. B.
For Florence, by Sienna, and from thence by railroad, on Mon., Wed., and Frid., at 5 A.M., in 30 hours to Siena . . . }	14 45	13 45	13 45
To Viterbo, by way of Sutri and Vetralla, on Tues., Thurs., and Sat., in 10 to 12 hours, at 6 A.M. }	2 50	2 40	2 40
To Naples, on Mon., Wed., and Frid., in 28 hours, sleeping at Terracina . . . }	11 0	10 0	10 0
To Naples, by the same route, on Tues., Thurs., and Sat., at 11 A.M., without sleeping on the road }	11 0	10 0	10 0
For Frosinone, every evening at 6 P.M., in 12 hours, corresponding with convey- ances to Ceprano, Sora, and San Ger- mano }	2 20	2 20	2 20

A very good diligence leaves Rome for Rieti, on Tues., Thurs., and Sat., at daybreak; fare 2 s. 20 b.; in 10 hours. Diligences for Civita Vecchia, every evening at 7 P.M., in 8 hours, from the Piazza Nicosia. Families, or parties of 4 persons, may hire an entire diligence, to start for Civita Vecchia at the time which may suit them, for 11½ *scudi*.

Coaches for Civita Vecchia, but less well appointed, start from the Piazza della Stelletta, stopping 2 hours at Pata; fare 16 pauls.

Public conveyances, consisting generally of ill-appointed calèches, with a cabriolet, start for Bracciano, Civita Castellana, Monte Rotondo, and the Sabina, every morning; for Genazzano and Olevano 3 times a week, from the Via degli Orfani, near the Pantheon; for Anagni, by Valmontone, in 10

hours, on Wed. and Sund., from an osteria near the Ch. of San Andrea della Valle; for Velletri, every morning at 5 A.M., in 6 hours; and for Frascati and Albano several times a day, from the Osteria de' 3 Re, near the Piazza di S. Marco, at the foot of the Capitol.

§ 5. *Steamboats on the Tiber*.—A boat starts every morning at 5 or 6 o'clock, according to the season, from the Quay of Ripagrande, for Fiumicino, at the mouth of the river, performing the voyage in 2 or 3 hours, and returning to Rome the same day at nightfall, giving the tourist plenty of time to see the environs of Ostia and Porto. The return voyage is very tedious, the steamer having generally barges in tow.

A small French Government steamer is employed on the service of the army between Rome and Civita Vecchia,

leaving at an early hour on the 9th, 19th, and 29th of each month. Passages for invalids unable to support the land journey may be easily obtained through the French ambassador or the military authorities. The voyage occupies about 7 hours. The boat is generally laden with returned stores and invalid soldiers.

A steamer leaves the Quay of the Ripetta 3 times a week, on Mon., Wed., and Frid., at sunrise, for Pontefelice, on the upper Tiber, landing passengers at Fiano, Montorso, Ponsano, and La Rosa. The boat is dirty, and the living on board detestable; fares to Pontefelice, 3, 4, and 7 pauls, according to the places.

§ 6. *English Steamers from Civita Vecchia.*—Since the publication of the first part of this Handbook, in which we noticed the arrangements of steamboats by which travellers arrive at and depart from this Roman port, the Peninsular and Oriental Navigation Company have established a bi-monthly line of their vessels between Marseilles and Malta, touching at the different ports of Italy. According to their present arrangement, one of their first-class steamers will arrive at Civita Vecchia on the mornings of the 2nd and 17th of every month, and proceed to Naples and Malta the same day; and another on the 3rd and 17th, returning to Marseilles, and landing passengers at Leghorn and Genoa. These vessels are far superior in size, in horse-power, and velocity, to any hitherto employed on the Italian coast, being of 1000 tons and 400 horses. The charges also appear to be below those fixed by the combination of the several Italian and French Companies, who have hitherto enjoyed a monopoly of the traffic. The establishment of English passenger-vessels between the Italian ports has been long desired by the numerous British residents, and the undertaking merits all their encouragement. This line of steamers will offer another advantage to the British visitors at Rome, of a much more convenient and expeditious transmission of works of art, and luggage

generally, to England through Southampton.

§ 7. *Trattorie—Restaurateurs.*—Most families who live in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate per head, and which will, for small families particularly, be found much more convenient and economical than marketing, hiring cooks, &c. The charges for dinner ought not to exceed 5 pauls a head: and so well is the system carried out, that the dishes are sent even to considerable distances perfectly hot, by means of large tin baskets furnished with braziers of charcoal. Bachelors will prefer dining at a *table-d'hôte* or a *restaurateur's*: as regards the latter, there is perhaps no capital in Europe so much in arrear as Rome; a good restaurant is still one of the *desiderata* here, although some improvement has taken place of late years. The following are the best:—the Scalinata, in the Piazza di Spagna—dinner, with wine, costs 3 to 5 pauls—many English artists dine here; there is a fair restaurant at the Café Nazzari, in the same Piazza, but rendered very disagreeable from the smell of tobacco-smoke in the adjoining café; Lepri in the Via Condotti, much resorted to by artists, neither clean nor comfortable, but very cheap; Fratelli Correlli, in the Via delle Convertite; and Bertini, in the Palazzo Polidori, now perhaps the best in Rome; Ristore delle Belle Arte, in the Palazzo Fiano, very fair.

§ 8. *Cafés.*—Nazzari's, in the Piazza di Spagna, with a confectioner's shop attached, was formerly the best in Rome, but has much fallen off, and is rendered very disagreeable since smoking has been allowed in it; Café Nuovo, in the Palazzo Ruspoli, in the Corso, an extensive establishment, with several billiard-tables and a large garden; Café Grecco, in the Via Condotti, the rendezvous of the artists of all nations—the Germans have a room which they call their own—almost all the artists of Rome, high or low, may be found here, it is their general rendezvous at 7 A.M. for breakfast, and in the evening; Café Antico, in the Via Condotti, is better

than it looks; *Café Veneziano*, in the *Piazza Sciarra*; *Café della Fontana di Trevi*, the resort of the antiquaries. There is a clean *café* near the *Teatro Argentina*. Breakfast at a *café*, with bread, butter, and eggs, costs 1½ pauls; a cup of coffee, 2 to 3 baiocchi. The designation corresponding to our English waiter, or French *garçon*, in a *café*, is *bottega*.

§ 9. *Booksellers and Reading-rooms*.—*Piale*, formerly *Monaldini*, in the *Piazza di Spagna*; the reading-room is supplied with London and Paris papers, *Galignani*, &c., and a small English circulating-library; an address-book is kept here, where English enter their names on arriving at Rome; the subscription, 2 scudi a month to the news-room alone, is high, considering the few papers taken in. The subscription to the library is 1 scudi additional. *Piale* also keeps a collection of guide-books and works on Rome, but his charges are in general higher than elsewhere.

Gallerini, bookseller, 19, *Piazza Monte Citorio*, is a very obliging man, and well supplied with Italian and English works, including Handbooks, which he sells at the London prices; he has also an extensive collection of old and rare books, and is one of the agents for the sale of *Canina's* works on Rome. *Merle*, French bookseller, *Piazza Colonna*; and *Spithover*, *Piazza di Spagna*, for German books, maps, engravings, &c. There is a reading-room in the *Piazza Colonna*, where Italian and French papers, *Galignani*, and the *Allgemeine Zeitung* are taken in—charge, ½ a paul a sitting. Rome is celebrated for its white vellum bookbinding, the vellum being manufactured at *Sulmona*, in the kingdom of Naples; a 12mo. volume costs 3 to 4 pauls, and larger in proportion. *Moschetti*, 75, *Via della Croce*, is a good bookbinder.

§ 10. *English Club*.—There is an English club in the *Palazzo Lepri*, No. 11, *Via Condotti*; candidates for admission must be proposed and seconded by members, as in London, and are elected by the committee. Persons joining the club before the 1st of February pay a subscription of 25 scudi, and after-

wards of 18. The rules of the club are framed in a rather illiberal spirit as regards artists, bankers, and professional men, residing in Rome, who are excluded. Absent members pay no subscription. There is no restaurant—a great drawback. The club is closed during the summer months.

§ 11. *Ciceroni, laquais de place, &c.*, one of the necessary evils at Rome.—Most of the *domestiques de place* at the hotels have picked up enough of learning to guide the casual visitor through the ordinary routine of antiquarian sights, &c.; but there is a superior class of persons, men of education, who undertake to accompany parties, and who may be heard of at the consul's, or at many of the bankers'. From the ordinary *ciceroni*, or *laquais de place*, travellers must be cautious in receiving their *dicta* as authority; in other respects, and especially in their dealings with tradespeople, they are not always beyond suspicion—they generally exact a commission for all purchases made by their masters, and the less they are allowed to accompany them in their dealings the better: the charge for a good intelligent *laquais de place* is 10 pauls a day.

§ 12. *Money-changers*.—All the bankers willingly change foreign coins, circular and English bank notes, &c. *Galandt*, No. 92, *Via Condotti*, keeps an exchange-office, and an assortment of mosaics, cameos, &c. Strangers will do well to bear in mind that the exchange, as fixed on every Friday by the assembly of bankers for the ensuing week, is calculated in the Roman paper currency, which has hitherto been at a discount compared to silver (5 per cent. in 1853); and that to obtain for the larger notes even the smaller paper currency, or for the latter the inconvenient copper coin, a premium must be paid.

§ 13. *Post-office*.—Owing to the difficulty of deciphering English names by the post-office officials, it will always be safer for travellers to have their letters addressed to the care of an *English* or *American* banker, or to the landlord of one of the respectable hotels. Com-

plaints, and we fear with some foundation, have been made at the overcharges on account of postage by some of the Roman bankers to whose care English letters have been addressed. The mails leave Rome every day, except Sundays, for England, France, and the north of Europe generally, *viâ* Florence. Letters to England, single, and *not enclosed in an envelope*, may be sent through France prepaid (26 baiocchi) or not. Letters are despatched to France and England, by steamer, from Civita Vecchia, on the 4th, 10th, 14th, 20th, 24th, and last day of every month; and must be paid as far as the seaport ($\frac{1}{2}$ a paul): the letters of the 10th, 20th, and 30th take 5 days to reach Paris, and 6 to London, being sent direct to Toulon by the French Government packet; the others 6 and 7 days, going by the contract packet, which calls at Leghorn. The mail for Naples leaves Rome on Tues., Thurs., and Sat.; returning on Mon., Wed., and Frid. Letters must be prepaid to the Papal frontier, 5 baiocchi. Letters for Malta and India are despatched on the 1st, 11th, and 21st of each month, and must be paid, 18 baiocchi.

The mail, by the land route, arrives every day, bringing letters from England in 9 days; if by steamer from Marseilles to Civita Vecchia, in 6 or 7 days; and it may be as well to state that a letter takes 3 days from London to Marseilles, and that the steamer sails from thence on the 9th, 19th, and 29th of every month, by which they reach Rome on the 2nd, 13th, and 23rd. Persons writing from England must be careful to put "*viâ* Marseilles" on the address. Letters from India, the Levant, and Malta are due in Rome on the 5th, 15th, and 25th.

A mail is despatched 4 times a month to meet the Austrian Lloyd's steamer at Ancona, for the Ionian Islands, Greece, and the Levant generally.

Letters to Florence, Austrian Lombardy, and Germany may be sent unpaid.

The postage on a single letter from England is 26 baiocchi, *viâ* France; if *enclosed in an envelope, double*. English

newspapers pay from 2 to 3 pauls each, and their delivery is irregular, being often detained at the post-office. Galignani's Messenger and French papers generally 4 baiocchi.

The Roman post-office is open every day until 4 P.M., except on Sundays, when it closes at 11, but even then only for despatching or receiving foreign letters that may be going or have arrived by the steamers at Civita Vecchia.

§ 14. *English Church*.—Divine service according to the forms of the Church of England is celebrated every Sunday at 11 A.M. and 3 P.M., and the Communion at 9 A.M., in a large apartment appropriately fitted up outside the Porto del Popolo. There is morning service on every week-day at 10 A.M. The ch. is entirely supported by voluntary contributions, which are collected by the clerk at the residences of the visitors who leave their names at the church, a much more befitting system than that adopted at Florence of exacting payment at the doors. Attached to the church is a lending library of religious books, which are distributed on Sunday to such subscribers to the church as may apply for them. The resident clergyman is now the Rev. F. B. Woodward. The church is closed from the end of June until October. Divine service according to the Presbyterian form is celebrated every Sunday at the United States Legation, in the Piazza del Popolo, in a large apartment liberally appropriated by the Minister for that purpose, and where persons of all countries are freely admitted.

§ 15. *Physicians*.—Dr. Pantaleoni, 107, Via Babuino, an eminent Italian physician, who has lived much in England, speaks our language perfectly, and practises much among our countrymen; Dr. O'Brien, successor to Dr. Deakin, 33, Via Mercede, a very kind and attentive physician; Dr. Smyth, surgeon and accoucheur, 9, Piazza di Spagna; Dr. O'Dwyer, whose address may be found at Piale's library; and Dr. Small, Palazzo Poniatowski, Via della Croce. The usual physician's fee is 2 scudi a visit.

§ 16. *Apothecaries*.—Borriani, 98, Via

Babuino, is well supplied with English medicines; and Sinimberghi and Whitburn, No. 135, Via Frattina; the principal partner, although a Roman, has been an assistant at the Apothecaries' Hall in London, and is consequently accustomed to make up the prescriptions of English medical men—he speaks English.

§ 17. *Bankers*.—Messrs. Torlonia and Co.; Messrs. Freeborn and Co., Via Condotti. Mr. Freeborn is British Consular Agent, and is extremely obliging in obtaining every facility and protection for his countrymen, and in procuring orders for admission to the different public establishments, galleries, &c. Messrs. Macbean and Co. in the Corso, Messrs. Packenham and Hooker in the Piazza di Spagna, conduct the greater part of the banking business with the United States. Messrs. Plowden, Cholmley, and Co., 234, Corso. As a general rule, foreigners, if not of high rank, or very particularly recommended, will experience much more civility and assistance from the bankers amongst their own countrymen than elsewhere, and fully as much courtesy. The English and American houses are most obliging to their customers in procuring lodgings, *lascia-passares*, &c., and in furnishing information; they also forward to England and the United States all parcels, works of art, &c.

§ 18. *Teachers of Italian, &c.*—Signori Valerio Palmieri, 41, Via Rosella; Biocchi, 84, Piazza di Spagna; Luigi Rossi, inspector of foreign books at the Custom-house, Campo Marzo, Via Prefette, No. 41; Sig. Bonfili (teacher of Greek and Latin also) has lived as tutor in several English families; Sig. Ignacio Pfyffer, 74, Via della Croce; Sig. Lucentini, Via della Stamperia Camerale, No. 17; Sig. Rossi, 173, Corso, speaks English very well; Mr. Jackson, 3, Piazza del Popolo, educated at the Ecole Polytechnique in Paris.

Italian Governess.—Signora Ersilia Nibby, the daughter of the eminent Roman antiquarian, Vicolo de' Greci, No. 10, gives lessons in the Italian language and literature, &c.

§ 19. *Translators*.—English and Americans may require to have authenticated translations of documents made from English into Italian, or from Italian into English, in which case Sig. Icleo Ercole, at the British Consulate, who is one of the translators approved by the law-courts, can be recommended.

§ 20. *Music Teachers*.—Sig. Gaggi, Piazza di Spagna; Sig. Romualdo Archini; Sig. Ravalle, 10, Piazza Rosa; and Sig. Giovannini, Piazza Poli, are excellent music-masters. Sig. Tullio Ramochotto, professor of the violin.

§ 21. *Teachers of Drawing and Painting*.—Mr. Arthur Strutt, Via della Mercede, No. 33, a very talented English artist long established at Rome, gives lessons in painting; Sig. Rocchi, 84, Ripa del Fiume, in chalks and sepia; Signorina Agnese Ruffini, 8, Piazza de' Croci, in water-colours and miniature-painting.

§ 22. *Drawing Materials*.—Mad. Hayard, 43, Piazza di Spagna; Dovizzelli, Via Babuino; the imitations of Newman's colours are in general bad, and passed too often for the genuine.

§ 23. *Engravers of Cameos*.—Principally on shells: Saulini, No. 8, Via della Croce; Giovanni Diaz, 84, Via Condotti; Civilotto, 30, Via Condotti; the charge for cameo likenesses, including the model, is from 12 to 18 scudi. *Cameos in pietra dura*: Girometti, 49, Via del Quirinale, the first in Rome in this branch of art; Verge, 61, Piazza di Spagna.

§ 24. *Roman Mosaics*.—Cavaliere Barberi, 148, Via Rasella; one of the most celebrated mosaicists of the present day, and whose studio, which is most obligingly shown, will be well worth a visit. Cavaliere Barberi obtained the large Council Medal at the Exposition of 1851. Cavaliere Luigi Moglia, Professor of Mosaics: his studio is at No. 56, Via della Fiera, and open to the public every day: some of his large mosaics are unsurpassed in modern times. Verdejo; Civilotti, 95, Piazza di Spagna; and Vitali, 74, Via Babuino (for tables). Caprani, 56, Via Consulta. Tramescangeli, 135, Via Babuino.

There is a charitable institution for the support of distressed artists in the

Piazza Borghese, where cameos, mosaics, bronzes, and works of art generally, may be procured at moderate prices, and which, from the nature of the institution, is well worth a visit, and merits the support of our benevolent countrymen.

§ 25. *Sulphur casts of medals and small bas-reliefs called Intagli and Impronti.*—Odelli, 11, Quattro Fontane; Paoletti, 96, Via della Croce; Liberotti, Vicolo Babuino.

§ 26. *Bronzes, modern, in imitation of the mediæval and antique.*—Hoffgarten, 72, Via due Macelli, the first in Rome; Rohrich, Via della Purificazione; Sbordoni, Via Ripetta; De Rossi, 22, Via Condotti; Freschi, 27, Via Condotti—a largely assorted shop, of bronzes, beads, jewellery, and Roman articles generally.

§ 27. *Jewellers.*—Castellani, No. 174 in the Corso, is of European celebrity for his beautiful reproductions from the Etruscan models, and for the several beautiful designs of the Duke of Sermoneta (Don Mich. Ang. Gaetani). Pierret, 31, Piazza di Firenze, is now one of the first artists in Rome for Etruscan jewellery, and is more moderate in his charges than Castellani. Bruner, 46, Via Gregoriana.

Roman Pearls.—Rey, Via Babuino; Sorelle Pozzi, 7, Via della Scrofa; Freschi, 27, Via Condotti, for beads, chaplets, rosaries, &c. The Roman pearls are very different from the French, being solid instead of hollow, and of alabaster, on which the pearly substance, from the inside of the pearl-fish, is applied.

§ 28. *Antiquities.*—Caprenesi, 137 in the Corso, has in general a large assortment, but his prices are very high, especially for Etruscan vases, which may be had as cheap, if not cheaper, in London or Paris. Basseggio, 42, Via Babuino; Depoletti, 31, Via della Fontanella Borghese; Malduro, 54, Via Vittoria.

§ 29. *Copyists of old Masters.*—Cavaliere Chatelain, 226, Via Ripetta, is perhaps the most extensive copyist in Italy; Mazzolini, Via Quattro Fontane; Campanile, 39, Via Ripetta; Agnese Potempski, née Ruffini, 8, Piazza dei

Crociferi, copies in water-colours and in miniature, and gives lessons; Koelman, 57, Via dell' Olmo, near Santa Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; Teerlink and his wife, 3, Via S. Giuseppe a Capo le Case. *In Water-colours.*—Our countrywoman Miss Chawnor is an admirable copyist of the old masters: she lives at No. 6, Via Laurina; Gagliardi, Palazzo Giustiniani.

§ 30. *Engravers and Copperplate Engravings.*—The great collection of engravings is that of the government, the Calcografia Camerale, 6, Via della Stamperia, near the Fontana Trevi. Catalogues are hung up, with the prices of each print marked. All the engravings executed at the expense of the Papal government may be purchased here. Carlo Schultz, 5, Piazza Monte d'Oro, near the Forum of Trajan, sells engravings after Overbeck and the German artists; Fabri, 3, Capo le Case, has a very extensive assortment of ancient and modern engravings; Cuccioni, Via Condotti, No. 18 and 19, has a good shop for engravings, maps, stationery, &c.; Frezza, 42, Via Condotti. The best and most recent collections of *Views in Rome* are the series by Cottafavi, and published by Cuccioni, 62 in all, price 5 scudi; and those of the ancient monuments by Canina, forming a thick volume in 8vo., represent them as they now stand, with their restoration on the opposite page. Photography has been of late years very successfully applied in delineating the monuments of ancient and modern Rome; and such views may be procured at Cuccioni's, and at all the print-shops, at prices varying from 5 to 10 pauls. A very beautiful series of views of Rome has been published by one of our own most accomplished amateur artists, Mr. George Vivian, well known from his previous illustrations of the scenery of Spain and Portugal. The title of the work, 'Views from the Gardens of Rome and Albano, drawn by G. Vivian, Esq., lithographed by Harding—London, 1848,' conveys an imperfect idea of

its extent; it embraces, under a highly artistic and picturesque form, and with very great accuracy, the principal ancient and modern monuments within and without the city, with views of the Campagna, of Albano, Ostia, Castel Fusano, &c., and is accompanied by vignettes of detached edifices, and a short explanatory text. Mr. Coleman, an English artist of great merit, in cattle-pieces, peasant groups, &c., has published at Rome (1851) a series of etchings of subjects peculiar to the Campagna and the Pontine Marshes, which surpass anything of the same class. Small oil-paintings, coloured on the etchings of the ruins and public edifices of Rome, are prettily executed by Signor Pfyffer, 74, Via della Croce. They do not pretend to compete with the original works of the landscape-painters, but are useful as reminiscences or as presents.

§ 31. *Roman Scarfs and Roman Female Costumes.*—The best shop for these beautiful fabrics is Arvotti and Co., Piazza Madama, and a shop in the Piazza della Minerva; and for the picturesque costumes of the Roman peasantry, at *La Furinara's*, near the church of the Madonna dei Monti.

English Shops.—For tea, groceries in general, wines, porter, patent medicines, &c., Lowe, in the Piazza di Spagna; his charges are high. Campi, also in the Piazza di Spagna, sells cutlery and English articles in general.

Wine-merchants.—Messrs. Macbean and Co., in the Corso, have excellent Italian and French wines.

English Baker.—50, Via della Croce, and Via Condotti.

Pastrycook and Confectioner.—Spillman, Via Condotti, the best pastry-cook in Rome; and Spillman, frères, in the Via della Croce, the Gunters of Rome, furnish ices and refreshments for balls and parties.

Tailors.—Hamilton, Via Babuino; Reanda, Piazza de' SS. Apostoli; Schraeder, Piazza di Spagna.

Boot and Shoe Makers.—Weatherdon, Via Babuino; Natalini, Piazza San Carlo in Corso. Shoes and boots are bad and dear in Rome.

Tobacco and Snuff shops are now to

be met with in every street; one of the principal warehouses for foreign snuffs and cigars is the Convertite, in the Corso.

§ 32. *English Livery Stables.*—Smith, in the Palazzo Gregori, Via de' due Macelli. Barfoot, in the Via Babuino, is an English saddler and harness-maker. Nearly all the hotel-keepers let carriages.

Carriages, Hackney Coaches.—Open calèches with a hood, and close carriages, are now met with plying for hire in every part of the city. The principal stands are in the Piazza di Spagna, at the end of the Via Condotti in the Corso, in the Piazza de Gesu near the Capitol, and under the Colonnade of the Piazza di S. Pietro. Fares for a course within a moderate distance, 2 pauls; for half an hour, 3 pauls; but as there is no fixed tariff, it will always be better to fix the fare before starting. 2 pauls is amply sufficient for going out to dinner or in the evening, in ordinary weather. There are several persons who let carriages for hire by the day, half-day, or hour. The hire of a carriage for the day, including the coachman's *buonomano*, is 25 pauls; in some hotels they charge 30; and double for excursions to Tivoli, Frascati, or Albano, when an additional horse is put on.

§ 33. Works of art, and packages in general, are regularly despatched to England by the different bankers, most of whom are in correspondence with Messrs. J. and R. McCracken, of 7, Old Jewry, London. Messrs. Freeborn and Co. undertake to forward parcels, including all charges of packing, &c., until their arrival in London, at the following rates:—When 40 cubic feet and upwards, 4s. 6d. per square foot; between 30 and 20 square feet, 5s.; between 10 and 20, 6s.; and under 10, 8s.; if sent by direct steamer to Liverpool, 6d. additional for every cubic foot. Packages are generally sent from Civita Vecchia to Leghorn for embarkation, and seldom reach London in less than 3 months; by the steamers to Liverpool in about one-third of that time; and in less, and with more convenience, to Southampton, by the re-

cently established bi-monthly line of English steamers between Civita Vecchia and Malta.

§ 34. *Sporting, Hunting, &c.*—Sportsmen's licences are now obtained with difficulty from the Papal authorities; a permission must be previously procured from the Commander-in-Chief of the French army at Rome to possess arms, the city being still in a state of siege, and subject to military law. This favour is, however, very liberally accorded to our countrymen by the French authorities, on a request backed by an application from the British Consul. The great *chasse* about Rome is boar-shooting in the forests of Cisterna and Nettuno, for which parties are arranged by Signor Vallati, an artist celebrated for his pictures of hunting scenes. The shooting season in the Campagna commences in October, and continues during the winter; but the greater part of the immense quantity of game exposed for sale in the Roman markets is taken in nets, such as quails, larks, and other small birds. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collection.

A pack of hounds was formerly kept by private subscription, and afforded very good sport to the foreign residents at Rome during the winter; it was broken up by the events of 1848, but is now likely to be re-established, a subscription having been lately got up to purchase the hounds of the Prince of Syracuse; this plan, if carried into effect, will afford a very salutary recreation to the many English and American residents at Rome, as foxes are abundant, and the country well suited to "following the dogs."

§ 35. *Theatres.*—The Teatrodì Apollo, in the Via Tordinona, for grand operas during the winter and Carnival—the two lower tiers of boxes are generally let for the season; the T. Valle, for operas and comedy; the T. Argentina, in the Via della Rotonda; the T. Metastasio, for comedy; the T. Capranica, in the Piazza Capranica, near the Piazza Colonna, for comedy; and the

Tuscan Mask *Stenterello*. There are some minor theatres during the Carnival. The popular Fantoccini have been forbidden of late years, in consequence of certain allusions made by the actors to passing political events. The price of admission is the same at all the great theatres—viz. 3 pauls. A box costs from 15 to 20 pauls a night. During the season it is very difficult to obtain a box at the 3 great theatres, the Valle, Argentina, and Apollo. The best plan is to secure, if possible, a part of a box for the winter, and even this cannot always be accomplished. The performance commences between 7½ and 8 o'clock.

§ 36. *Public Festivals.*—The Carnival begins after New Year's Day, and continues until the beginning of Lent; the masking takes place only during the last 8 days, exclusive of the Sundays and Fridays. At 2 P.M. the maskers assemble in the Corso, where the pelting with comfits, manufactured for the purpose (*confetti di gesso*), is carried on until nightfall. The amusements of each afternoon end with a horse-race. The horses have no riders, but are urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes are either pieces of rich velvet or sums of money varying from 30 to 100 scudi: they are partly furnished by the Jews, who were formerly compelled to race on foot for the amusement of the people. The horses are stopped at the end of the Corso by a piece of canvas suspended across the street at the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. The last 3 days of the Carnival are the most exciting; the whole city seems then to be congregated in the Corso. The diversions end, on the evening of Shrove Tuesday, with the *Moccoli*, when the maskers appear with lighed tapers, and endeavour to blow out the lights of each other. The Corso is lighted up from one extremity to the other as soon as the dark sets in, the windows of the houses being filled with people holding lights in their hands: the scene is one of the most picturesque attending the

ceremonies of the Carnival. The *October Festival*. — On Sundays and Thursdays in October the people assemble on Monte Testaccio and in the Borghese Gardens, where they amuse themselves with dancing and games. This is the great holiday of Rome, and nowhere are the people seen to so much advantage. As a study of costume this festival is quite unrivalled. The *Artists' Festival*, managed chiefly by the Germans, takes place at the end of April or the beginning of May. Artists of all nations assemble at an early breakfast at the Torre de' Schiavi, about 3 miles from Rome, whence they adjourn in solemn procession to the subterranean grottoes at Cerbara. After an incantation of the Sibyl, singing, speechifying, and distribution of mock orders, &c., there is a cold dinner about 1 p.m., followed by horse-racing, spear-throwing, &c. All the hack horses and carriages in Rome are put in requisition, and the artists themselves borrow from their

lay figures the gayest or most grotesque dresses in their store. Tickets for the dinner are confined to the artists and their friends, but spectators are freely admitted to witness the subsequent festivities. The artists of all nations resident in Rome may be said to form one fraternity; and it is an honourable circumstance that men speaking so many different languages meet at Rome upon common ground, as if there were no distinction of country among those whom Art has associated in her pursuit. The *Church Festivals* are described in the accounts of the following basilicas and churches:— St. Peter's, St. John Lateran, S. Maria Maggiore, S. Andrea delle Fratte, S. Antonio, SS. Apostoli, Ara Cœli, S. Carlo in Corso, S. Francesca Romana, Gesù, S. Marcello, S. Marco, S. Maria sopra Minerva, S. Maria in Vallicella, S. Pietro in Vincoli, S. Tommaso degli Inglesi, La Trinità di Pellegrini.

ROME.

SECTION II.

CONTENTS

3

§ 45. GOVERNMENT, STATISTICS, ETC.	— § 46. POPULATION.	— § 47. MAPS OF ROME.
— § 48. GENERAL TOPOGRAPHY.	— § 49. RIONI.	— § 50. WALLS OF ROME.
— § 51. GATES.	— § 52. BRIDGES.	— § 53. ANTIQUITIES.
— § 54. THE SEVEN HILLS.	— § 55. THE RUINS OF ROME.	— § 56. FORUMS.
— § 57. PALACES.	— § 58. TEMPLES.	— § 59. THEATRES AND AMPHITHEATRES.
— § 60. COLUMNS.	— § 61. ARCHES.	— § 62. BATHS.
— § 63. TOMBS AND COLUMBARIA.	— § 64. AQUEDUCTS.	— § 65. MISCELLANEOUS.
— § 66. OBELISKS.	— § 67. BUILDINGS OF THE MIDDLE AGES.	— § 68. FOUNTAINS.
— § 69. PIAZZE.	— § 70. BASILICAS.	— § 71. CHURCHES.
— § 72. PALACES AND MUSEUMS.	— § 73. HISTORICAL HOUSES.	— § 74. ARTISTS' STUDIOS.
— § 75. COLLEGES AND ACADEMIES.	— § 76. HOSPITALS AND CHARITABLE INSTITUTIONS.	— § 77. PROTESTANT BURIAL-GROUND.
— § 78. CLIMATE.	— § 79. VILLAS.	— § 80. SCHEME FOR VISITING THE SIGHTS OF ROME IN ORDER OF LOCAL ARRANGEMENT.

§ 45. GOVERNMENT, STATISTICS, ETC.

Under this head in the Introduction to Part I. we have entered into all necessary details respecting the general administration of the Roman States; it will therefore only be necessary here to say a few words on that of the province in which Rome is situated, and on the municipal institutions of the capital.

The province of the Comarca of Rome embraces an area of 1365 square geographical miles, and a population, at the commencement of 1853, of about 325,000, including that of the capital. It embraces Tivoli, Subiaco, Palestrina, the towns of Frascati, Albano, and the Agro Romano, the district in which Rome is situated, and which extends to the N. and W. of it as far as the delegations of Viterbo and Civita Vecchia. The Comarca is governed by a president, always a cardinal, his authority only extending beyond the walls of Rome, the city itself being under the direction of the municipal body and the Director-General of the Police. The president of the Comarca is assisted by a council of men of in-

fluence and family, appointed by the government. The present president of the Comarca is Cardinal Altieri.

The municipal body of the capital consists of a senator (always belonging to one of the great patrician families, who is appointed by the Pope for 6 years, but may be continued), of 8 conservators (*conservatori*), and of 40 councillors. The conservators and councillors have been in the first instance named by the government, but are in future to be elected by their own body with the adjunction of 2 delegates from each of the Rioni or quarters: their time of office is also for 6 years, but they may also be re-elected, one half going out by rotation every 3 years. The duties of the senator and his council are purely municipal, the police being in the hands of the Director-General, who represents the functionary formerly called the Governor of Rome. By the new organization of the municipal body, one half of the conservators and councillors must be selected from the nobility and large proprietors, the other amongst the middle classes and the tradespeople. The municipality hold their meetings at the Capitol,

which is in fact the Guildhall or Hôtel de Ville of Rome.

The police of Rome is entirely under the Director-General of Police, a high functionary, subordinate to the Minister of the Interior and the Secretary of State, and who has the prisons and criminal courts in his attributions. Under him are 12 presidents of the Rioni, who are in general selected amongst the noble families, and who are charged with the police surveillance of their different quarters; but the secret and political police, as well as the passport department, are under the immediate superintendence of the Director-General, whose residence and offices are in the palace of Monte Citorio.

§ 46. The population of Rome at the commencement of 1853 was 175,838, exclusive of visitors. It has been nearly stationary for the last 10 years; the highest point it ever reached in modern times being 180,200 in 1846. It was 153,000 in 1800, from which it decreased gradually until 1813, when it was only 117,900; from then to 1846 it has been constantly on the increase. The average number of births in the last 10 years has been 5164, and of deaths 4791; showing that the increase in the population has arisen from immigration, and not from the ordinary causes. The number of priests and friars is about 4500, and of nuns 1900. The resident Jewish population is between 6000 and 7000, who are still compelled to live in the Ghetto, or Jews' quarter—a barbarous system, only now to be met with in the states of the Church, although a relaxation to that rigid rule has been recently made, by allowing some of the most respectable Jews to have shops and counting-houses beyond the precincts of their filthy quarter.

The streets of Rome are in general narrow, and paved with cubes of lava, quarried outside the Porta San Paolo, and near the tomb of Cæcilia Metella, on the Via Appia: the Corso is the only one which has a foot-pavement on the sides. They are for the most part lighted with oil-lamps; but during present year the streets in the vi-

of the Piazza del Popolo and

the Corso will be lighted with gas, and ultimately the entire city, by an English company, who have erected very extensive works for that purpose on the site of the Circus Maximus. Several of the main lines of streets are long and handsome, broken by frequent open spaces, or piazzas. The town is well drained by a system of sewerage founded chiefly on lines of the ancient *cloacæ*.

§ 47. *Maps of Rome*.—Under this head, in the Introduction to the Handbook of Central Italy, we have spoken of the maps of the environs of Rome. Of the modern city, the best maps we have seen are 2 published by Cuccioni, 18, Via Condotti, *Pianta topografica*, in 2 large sheets, very well engraved, and a reduction of the same, with additions, in 1 sheet, by far the most convenient pocket map for the traveller. Letarouilly's map of Rome, engraved in Paris, to accompany his work on Roman Palaces, is inferior in point of exactitude to the latter, although very beautifully engraved. Trojani's small map, published by Gallerini, is extremely convenient for the pocket and for persons of limited means, as it only costs 5 pauls. All the above maps have the principal ancient edifices marked on them; but for those who wish to study the topography of ancient Rome, Canina's maps will be indispensable—one of the entire of the city, in 2 sheets, upon which all the ruins, with the restoration of the edifices of which they formed a part, are marked in outline; and another, in 4 sheets, of the ancient portion of the city, with indications of the modern streets. The first will serve every purpose of the classical traveller. Like all Canina's works, they may be procured at his residence, 42, Via Gregoriana, or at Gallerini's Library. For portability and convenience, the maps of ancient and modern Rome published by the Society for the Diffusion of Useful Knowledge will be useful; although, from the limited scale upon which they are constructed, many interesting details and names of streets are necessarily omitted.

The best work on the geology of

Rome and its immediate environs is Brocchi's 'Suolo di Roma,' 1 vol., in 8vo., accompanied by a good topographical and geological map of the space within the walls. The geologist will find, in the Museum of the Sapienza, a very interesting collection of rocks and fossil organic remains, illustrative of Brocchi's description, and made under the direction of that eminent naturalist. The Papal government is now engaged in having geological surveys made of its different provinces; those of the Comarca, Viterbo, and Civita Vecchia, have been nearly completed under the direction of Professor Ponzi; and two of our countrymen, Sir R. Murchison and Professor James Forbes, have published very interesting papers on the geology of the Latin hills and of the Campagna.

§ 48. GENERAL TOPOGRAPHY.

Rome is situated in the central plain of the Campagna, or rather on the undulating plain which lies between the Sabine Apennines and the Cumæan range of hills on the N., and the low flat country extending along the shores of the Mediterranean on the W. Its geographical position, at the Observatory of the Collegio Romano, is in lat. $41^{\circ} 53' 52''$, long. $12^{\circ} 28' 40''$ E.; and its level above the sea on the Tiber under the Ælian Bridge, 20 feet. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern city is built on the low land which lies on each bank of the Tiber, and on the slopes of the 3 most northern of those 7 hills which formed the well-known features of ancient Rome. The height of the hills, within the circuit of the present walls, varies from 120 to 160 feet above the river. The Tiber divides the city into 2 very unequal portions, traversing it from N. to S. in an irregular winding course of not less than 3 m. from wall to wall. On the l. bank, the Pincian, Quirinal, Viminal, and Capitoline hills form a semicircular amphitheatre, enclosing the low irregular plain of the ancient

Campus Martius. This area includes the principal portion of the modern city, the seat of trade and commerce, and consequently contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about a m. in length, beginning at the Porta del Popolo on the N., and terminating at the Piazza di Venezia, near the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian, all of which, though included within the modern walls, are almost uninhabited. Their irregular surface is covered with vineyards, or the gardens of villas; they present scarcely any other signs of human habitations save a few scattered and solitary convents and villas. The Corso divides the principal district of modern Rome into two parts; that on the E. is built chiefly on the slopes and at the base of the Pincian and the Quirinal, and on part of the plateau which unites these hills towards the E. with the Viminal and the Esquiline. This is the foreign quarter, and the chief residence of the foreign visitors; it contains the best streets and the most modern houses, and is one of the healthiest quarter of the city. The higher part of it is intersected by 2 long streets: one of these, the Strada di Porta Pia, nearly a m. in length, leads from the gate of that name, in the N.E. angle of the city, to the Monte Cavallo; the other leads in a straight line from the Trinità de' Monti, on the Pincian, to the Basilicas of Santa Maria Maggiore and of the Lateran, crossing the Quirinal and Viminal hills, and the valleys that separate them.

On the rt. bank of the Tiber is the narrow slip of level ground which contains the 2 districts of the Borgo and Trastevere. It is bounded on the W. by a ridge of hills about $1\frac{1}{2}$ m. in length from N. to S. The principal eminences of this ridge within the walls are the Vatican, which preserves its ancient name, and the Janiculum, or Monte Montorio. Beyond the walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the boundary of this

elevated ridge on the N., and the Monte Verde outside the Porta Portese on the S. The Trastevere and the Borgo are united by the street of the Lungara, constructed by Sixtus V. in the narrow space between the Tiber and the foot of the Janiculum.

§ 49. The Rome of the middle ages, which sprang from the ruins of the ancient city, had nearly disappeared at the beginning of the 16th century; and scarcely any part of the present city is older than the time of Sixtus V., who first began to rebuild it in the form in which it now appears. It is divided into 14 *Rioni* or quarters, a name derived from the ancient *Regioni*; 12 of which are on the l., and 2 on the rt. bank of the Tiber. They are irregular in their boundaries and outline, having been determined more in accordance with the modern population than with the local peculiarities of the ground; they are, consequently, very numerous in the modern city, which comprises 10 within its circuit, while the more extensive area of the ancient city has only 3. From this it will be seen at once that they have no kind of correspondence, although accidentally agreeing in number, with the *Regioni* into which Rome was divided in the time of Augustus. In the middle ages the *Rioni* had their captains, their councils, and their trained bands; but though they still retain their banners, and carry them in the great processions, their municipal jurisdiction has merged in the *Presidente di Rioni* or *Caporioni*, who is a member of the *Tribunale del Campidoglio*, the minor civil and police court over which the Senator of Rome presides. Of the 11 *Rioni* which include the modern city, the 2 most northern are intersected by the Corso; the third spreads over the Quirinal from the Corso to the N.E. angle of the walls; 6 lie between the lower half of the Corso and the Tiber; and 2 are situated on the rt. bank of the river.

A rapid survey of these districts will enable us to fix the localities of many interesting objects. 1. The *Rione Campo Marzo* begins at the Porto del Popolo, embracing all the northern angle of the city from the Pincian to the river,

near the little Piazza Nicosia. About a third of the Corso, at its northern end, lies within the district. On the E. of the Corso it includes the gardens of the Pincian, the Villa Medici, the Trinità de' Monti, the Piazza Mignanelli, Piazza di Spagna, the Via Babuino, the Piazza del Popolo, and the Theatre Aliberti. Between the Corso and the river it includes the mausoleum of Augustus, the Hospital of S. Giacomo, the quay called the Porto di Ripetta, the Borghese and the Ruspoli palaces. 2. The *Rione Colonna* extends along the depression between the Pincian and the Quirinal, from the city walls on the N.E. nearly to the Pantheon, crossing the Corso, and including its central portion. The principal objects in this district, on the E. of the Corso, are the Barberini Palace and the ch. and convent of the Capuchins. W. of the Corso are the Piazza Colonna, with the Antonine column; the Chigi, Niccolini, and Piombino palaces; Monte Citorio, with the palace of the Curia Innocentiana, now the seat of the courts of law and of the police department; the Temple of Antoninus, now the Custom-house; and the Capranica Theatre. 3. The *Rione Trevi* extends from the N.E. walls to the Corso, which forms its boundary on the W. On the S.E. it is bounded by the long street of the Porta Pia. It includes the house and gardens of Sallust, part of the Agger of Servius Tullius, the Villa Ludovisi, the Pope's palace on the Monte Cavallo, the Colonna Palace and gardens, the Piazza of the SS. Apostoli, the Torlonia Palace, the Piazza della Pilotta, and the fountain of Trevi, from which it derives its name. 4. The *Rione Pigna* joins the former at the Corso, and extends westward over the Campus Martius. It includes the Collegio Romano, the Pantheon, the Piazza and Ch. of the Minerva, the Giustiniani, Doria, and Altieri palaces, the Ch. of Gesù, the Piazza and Palazzo di Venezia, and the Piazza del Campidoglio and of the Ara Cœli. 5. The *Rione S. Eustachio*, a long strip of ground in the heart of the Campus Martius, lies along the western

side of the former district, and is filled with streets of shops and manufactories. It includes the ch. which gives its name, the Collegio Sapienza, the Cenci Palace, and the theatres Valle and Argentina.

6. The Rione *Ponte*, another unattractive district, encloses the angle formed by the bend of the Tiber below the castle of St. Angelo. It includes the Apollo Theatre and the Piazza del Ponte, leading to the bridge of St. Angelo.

7. The Rione *Parione*, situated between the two former districts, in the heart of the city, includes the Piazza Navona, the site of the Circus Agonalis, the statue of Pasquin, the Palazzo della Cancelleria, the Piazza Sforza, the Campo di Fiore, the Massimi and Braschi palaces.

8. The Rione *Regola* lies along the bank of the river opposite to the upper half of the Trastevere. It includes the Farnese and the Spada palaces. The Ponte Sisto, the ancient Pons Janiculensis, crosses the river from its centre. The fine street formed by the Via del Fontanone and the Via Giulia, nearly $\frac{1}{2}$ m. in length, runs parallel to the Tiber through a great part of this district and that of Ponte, extending in a straight line from the Ponte Sisto to the river near the bridge of St. Angelo.

9. The Rione *S. Angelo in Pescaria*, a small district between the Pigna and the river, lies at the back of the Capitol, and opposite the island of the Tiber. It is a low and dirty quarter; the principal objects of interest are the ruins of the Theatre of Marcellus, the Portico of Octavia, the Orsini palace, and the Church of S. Niccolò in Carcere, occupying the site of the temples of Juno Matuta, Hope, and Piety. Partly in this region and partly in that of Regola is the Ghetto, the filthy quarter of the Jews. The old Fabrician bridge, now the Ponte Quattro Capi, crosses from this quarter to the island of the Tiber, or of St. Bartholomew, and is included in this district. The island, celebrated for the Temple of Æsculapius, and well known to classical readers as the "ship of the Tiber," is about 1100 feet long and 330 feet wide in its broadest part. It contains the Churches of S. Bartolommeo and of S. Giovanni Cala-

bita. The Pons Gratianus or Cestius crosses from its southern side to the Trastevere.

10. The *Trastevere* is the largest of all the Rioni of the modern city. It lies between Janiculum and the Tiber, and extends along the right bank of the river, from the Hospital of Santo Spirito on the N., to the Porta Portese at the extremity of the city walls on the S. It includes at this southern angle the great quay or port of the Ripa Grande and the vast hospital and prison of San Michele. The central portion of this Rione covers the ancient Regio Transtiberina; and the Church of S. Pietro in Montorio very nearly occupies the site of the Arx Janiculensis. The most interesting objects of this district are the Farnesina and Salviati palaces, the immense Corsini Palace, the Botanic Garden, the Church of S. Onofrio, that of S. Pietro in Montorio, the Fountain of the Acqua Paola, the Benedictine Convent of S. Calisto, the Convent of S. Francesco a Ripa, the Monastery of Santa Cecilia, the ancient Church of Santa Maria in Trastevere, and the villas Spada and Lante. The whole district is inhabited by a peculiar, and in many respects a distinct race; their language, their customs, their fine physical characteristics, and their spirit of haughty seclusion, which refuses to mix or intermarry with the inhabitants of the other quarters of the city, give great interest to the tradition that they are the direct descendants of the ancient Romans. The Trastevere is separated by high walls from the Borgo, with which it communicates by the fine gate of Santo Spirito.

11. The *Borgo*, or the Città Leonina, was founded in the ninth century by Leo. IV., who enclosed it within walls to protect it from the attacks of the Moorish pirates. It is the northern district of Rome on the rt. bank of the river. It comprehends the area between the Castle of St. Angelo, the Hospital of Santo Spirito, the Vatican Palace, and St. Peter's, and, as it includes all these objects within its limits, it is by far the most interesting quarter of modern Rome. It was the district inhabited by the Anglo-Saxon pilgrims

in the early ages of the Church. Besides the leading objects of interest already mentioned, the district contains the Giraud Palace, built by Bramante, and interesting to British travellers as the residence of the ambassadors of England prior to the Reformation. These eleven districts comprehend the largest and most important portion of modern Rome. The three remaining include the ancient city. 12. The Rione *Monti*, like the Trastevere, is inhabited by a peculiar class, who pride themselves on their direct descent from the ancient Romans. This immense district commences at the Porta Pia, and extends along the whole line of the city wall as far as San Stefano Rotondo, skirting the Coliseum and the Capitol on the W., and embracing the Viminal, the Esquiline, and part of the Cælian hills. It includes within this extensive area the Prætorian Camp, the Baths of Diocletian and of Titus, the Forum of Trajan, the Baths of Paulus Æmilius, the Temple of Minerva Medica, the fountain and reservoir called the Trophies of Marius, the Amphitheatrum Castrense, the Church of Santa Croce in Gerusalemme, St. John Lateran, S. Pietro in Vincoli, the Rospigliosi Palace, and the desolate Negroni, Altieri, and Strozzi villas. 13. The Rione *Campitelli*, on the S.E. of the city, extends from the northern flanks of the Capitoline hill to the gate of St. Sebastian. It comprehends the most interesting portion of ancient Rome, including within its boundaries the Capitol, the Forum, the Coliseum, the Palatine, and the Palace of the Cæsars. We find also in this district the Passionist Convent of SS. Giovanni e Paolo on the Cælian, the Church and Convent of S. Gregorio, the Villa Mattei, and near its extreme angle the Porta Capena, the commencement of the Appian Way, and beyond it the Tomb of the Scipios. 14. The Rione *Ripa*, the last of the modern districts, embraces all the southern quarter of Rome between the Cælian and the river, including the Aventine, Monte Testaccio, the holiday resort of modern citizens. The objects of

most interest are the temples of Fortuna Virilis and of Vesta in the Bocca della Verità, the Arch of Janus, the Cloaca Maxima, the Circus Maximus, the ruined Palatine Bridge now the Ponte Rotto, the Baths of Caracalla, the Pyramid of Caius Cestius, the Protestant burial-ground, and the churches of S. Prisca, S. Balbina, S. Saba, S. Maria in Cosmedin, and S. Anastasia.

§ 50. *The Walls of Rome*, including those of the Trastevere and the Vatican, are from 11 to 12 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about $7\frac{1}{2}$ m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. There is little doubt that the line of walls on the l. bank is the same as that traced by Aurelian, A.D. 271. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of workmanship are visible, that it is often difficult to decide to what period their construction severally belongs. The last general repairs were made in 1749, by Benedict XIV., who restored the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are spaces of the opus reticulatum of the best imperial times (the Muro Torto, near the Porta del Popolo). They have no ditch, but are crested with nearly 300 towers; on the outside they are about 50 feet in height; on the inner face, where they are strengthened by numerous buttresses, the accumulation of soil is so considerable that they seldom rise so high as 30 feet. There are 16 gates properly belonging to the modern city, but 4 of them are now walled up. In taking a general survey of these gates, commencing from the Porta del Popolo, we shall notice the vestiges of the ancient gateways, and such peculiari-

ties of the walls as may appear to call for observation. This will bring the whole subject into one view, and prevent repetition hereafter.

§ 51. *Gates*.—1. *Porta del Popolo*; erected in 1561, by Vignola, from the designs of Michael Angelo. The ancient *Porta Flaminia*, which supplied the materials for this gate, and by which the *Flaminian Way* left the capital, was situated a little higher up, nearer the *opus reticulatum* of the *Muro Torto*. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so inclined that Belisarius wanted to pull it down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 feet in length, is considerably out of the perpendicular, and that antiquaries consider it to be as old as the time of Aurelian. Some writers have endeavoured to connect the *Muro Torto* with the tomb of Nero, but there are not the slightest grounds for the conjecture. It is true that the tomb of the Domitian family, in which the body of Nero was deposited, was situated on the Pincian, near the *Flaminian Way*, and was visible from the *Campus Martius*. Its site therefore may safely be placed on the western slopes of the modern gardens, not far from the *Porta del Popolo*; but not a vestige remains to enable us to identify the spot. Between this and the next gateway we begin to meet with some walls, after passing the 19th tower from the *Porta del Popolo*, which exhibit the workmanship of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork, which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork re-

storations of the middle ages and the popes. 2. *Porta Pinciana*, with 2 round towers, a stone gateway, mentioned by Procopius, and supposed to have been rebuilt by Belisarius, who had his camp on the Pincian during the siege of Vitiges. It is now walled up, but it is interesting as the spot where tradition places the scene of the degradation of Belisarius. If there be any truth in this popular story, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gates through which he had so often led his troops in triumph. The aqueduct called the *Acqua Vergine*, 12 miles in length, which supplies the fountain of Trevi, enters the city at this point. 3. *Porta Salara*, with 2 round towers in brickwork, built on the foundations of the *Porta Salaria*, so called from the road by which the Sabines exported their supplies of salt. It is memorable as the gate by which Alaric entered Rome. During the siege in 1849 the Roman triumvirate wantonly demolished every house and every boundary wall on this side of the city, although the besiegers had never appeared in this quarter. The visitor, therefore, who follows this circuit of the city walls, will find few of the casini and their plantations, the road-side taverns for the peasantry, the cottages of the labourers, or even the vineyard-walls, which formerly diversified the scene. 4. *Porta Pia*, the representative of the ancient *P. Nomentana*; it derives its modern name from Pius IV., who rebuilt it in 1564, from the designs of Michael Angelo, and left it unfinished at his death. Near the angles where the streets which enter the city by this gate and *Porta Salara* join once stood the famous *Porta Collina* of the walls of Servius Tullius. The well-known reconnoitre of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side; and if he had attacked Rome, there is good reason for believing that it would have been by this gate. The ancient *P. Nomentana*, built by Honorius, was situated a little beyond the present gate, towards the *Prætorian cam*

Tiberius, whose quadrangular enclosure projects beyond the walls at the N.E. angle of the city. It is very clear that Honorius included this celebrated retrenchment in his line of walls; 3 of its sides were left standing when Constantine dismantled it, and thus afforded peculiar facilities for the new works. On examining its walls, the rude stonework hastily put together by Belisarius may easily be recognised. Its gateways, which formerly opened on this side, but were closed by Honorius, may also be traced. Near the southern angle, the Porta Chiusa represents the Porta Viminalis; as its name signifies, it is now walled up. 5. *Porta S. Lorenzo*, with 2 towers, the ancient Porta Tiburtina or Prænestina, built by Honorius, A.D. 402. It is attached to the interesting monument which forms the junction of the Marcian, Julian, and Tepulan aqueducts. This gate opens on one of the roads to Tivoli. Between this and the Porta Maggiore is a closed gate, supposed to be the Porta Collatina. On approaching the Porta Maggiore we see the subterranean aqueduct which carried into the city the waters of the Anio Vetus. 6. *Porta Maggiore*, a noble arch of travertine, the finest gateway in Rome. The adjoining monument of the Claudian aqueduct formerly included the gateways of the Porta Labicana and Porta Prænestina. Both these gates were greatly disfigured and concealed by Honorius; the Porta Labicana was closed, and the Porta Prænestina was known as the Porta Maggiore. The Labican gate was recently opened, a labour amply repaid by the discovery of the Baker's Tomb, which is described under the antiquities. The appearance of the fine façade of the gateway, which now shows us the beautiful proportions of its 2 arches and 3 piers, is extremely imposing. The accidental circumstance of the Claudian aqueduct being carried over it may explain the existence of this very splendid monument. There are 3 inscriptions on the attic: one recording that the emperor Tiberius Claudius brought into the city the Claudian aqueduct; the se-

cond relating to the restorations by Vespasian; and the third to those by Titus. In the attic are the channels for the water, the lower one receiving the Aqua Claudia, and the upper the stream called the Anio Novus. We see also at this point, built into the wall, the flank of an arch of *peperino*, in which we distinctly recognise the 3 channels of the Marcian, Tepulan, and Julian aqueducts; the Marcian being the lowest and the Julian the highest. Close by we may likewise trace the subterranean course of the Anio Vetus. The road which passes out of this gate leads to Colonna, Valmontone, &c., and is the high road to Naples by Frosinone and San Germano. The walls beyond the gate follow the course of the Claudian aqueduct for a short distance, and then pass under the arches of the Acqua Felice of Sixtus V. Farther on they pass behind the precincts of Santa Croce in Gerusalemme, and skirt the outer wall of the Amphitheatrum Castrense, which was also included by Honorius in his line of fortifications. 7. *Porta San Giovanni*, entirely modern, built by Gregory XIII. in the 16th century. Adjoining this gate is the ancient Porta Asinaria, flanked by 2 round brick towers, which is supposed to have derived its name from the Asinia family, who opened the road leading from it. It is now walled up, and is a very picturesque ruin. It is memorable as the gateway through which Belisarius first entered Rome. It was also the scene of the first entrance of Totila, who obtained possession of it by the treachery of the Isaurians. The gate of S. Giovanni is well known to travellers; the high road to Naples by Albano and the Pontine Marshes passes out of it. A short way beyond the gate the Aqua Crabra, the ancient Maranna, is crossed, and which enters the city under a gateway, now walled up, called the Porta Metronia. 8. *Porta Latina*, also closed. It has 2 round brick towers, with a groove apparently for a portcullis. The Christian monogram on the keystone has led to the belief that it was repaired by Belisarius. The Church tradition

relates that St. John suffered martyrdom by being boiled in oil within this gate, A.D. 96. 9. *Porta San Sebastiano*, the Porta Appia of the Aurelian Wall, with 2 fine semicircular towers of brickwork resting on foundations of solid marble, probably taken from the tombs on the Appian. This gate is well known in connection with the catacombs, the arch of Drusus, and the tomb of the Scipios; it was called the Porta Appia in the 8th century. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among the antiquaries. The site of the ancient Porta Capena, where the Appian Way commenced, is 1500 yards within this gate, half-way between the Via di S. Gregorio and the Baths of Caracalla, the arch of Drusus, the tomb of the Scipios, and the several Columbaria between it and the modern gate, having stood outside the more ancient one of the Tullian circumvallation. Between this gate and the Porta di S. Paolo are the fortifications constructed by Paul III. in the 16th century, from the designs of Sangallo. 10. *Porta San Paolo*, rebuilt by Belisarius on the site of the Porta Ostiensis; a double gate, well known as one of the most picturesque of all the modern entrances to Rome. The inner portion is probably anterior to the time of Belisarius. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius, like all the tombs of the period outside the walls, formerly on the Via Ostiensis, is here included in that of Honorius, which proceeds towards the Tiber, round the base of Monte Testaccio, ascending the l. bank of the river for a very short distance, when it becomes no longer traceable. On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII., and are flanked with regular bastions. Within their circuit, particularly in the southern bend beyond the Corsini Palace behind S. Pietro in Montorio, descending to the Trastevere, may be still traced

the wall of Aurelian and Honorius, with its towers and ramparts converging to the Porta Aurelia. The following are the gates of the Trastevere district:—11. *Porta Portese*, built by Urban VIII., near the ancient P. Portuensis, on the road to Fiumicino, the present port of the Tiber. 12. *Porta San Pancrazio*, on the Janiculum, the Porta Aurelia. The grounds of the Villa Pamfili Doria lie to the westward. The Acqua Paola, the ancient Alsietina, enters the Trastevere at this spot. It was upon the bastions to the lt. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable breach, after hundreds of men had perished on both sides, and all the horrors of war had been lavished without restraint. Every spot in the neighbourhood is intimately associated with the events of this memorable siege, for here only were its effects felt by the besieged, and here especially did the Romans exert their whole means of defence with a courage and determined bravery which no differences of political opinion can refuse to acknowledge and admire. Wherever we turn, from the walls of San Pancrazio to the Fontana Paolina and the church of San Pietro on the one hand, or to the frequent mounds which mark the successive approaches of the besiegers and the graves of the killed on both sides, we find traces of the awful devastation which followed the prolonged resistance of the Romans at this point. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 yards in height, and, moreover, is flanked with towers, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French army to add that, in selecting this gate and the advanced point of the Janiculum for

attack, they were guided by the feeling that from no other spot could their operations be carried on with so little injury to the monuments of the city, and that the whole amount of damage done by their projectiles fell far short of the destruction committed by the Romans themselves under the orders of their "Commission of Defence." 13. *Porta Cavalleggeri*, close to St. Peter's, on the post-road to Civita Vecchia, said to be from the designs of Sangallo. 14. *Porta Fabbrica*, near the former, now walled up. 15. *Porta Pertusa*, also walled up, in the gardens of the Vatican. It was close to this gate that the French army suffered their first and most severe repulse in their first approach to Rome in 1849. 16. *Porta Angelica*, built by Pius IV. on the N. side of St. Peter's, leading to Monte Mario. 17. *Porta Castello*, on the meadows behind the Castle of St. Angelo, now walled up.

§ 52. *Bridges*.—Of the bridges of ancient Rome four only are now in use. The remains of the others are still visible, and there is no doubt either as to their names or their position. Beginning with the most northern, and proceeding down the river, we have

1. *Ponte S. Angelo*, the ancient Pons *Ælius*. This noble bridge crosses the Tiber immediately opposite the Castle of S. Angelo: it is almost the only one in which we can trace the ancient remains with positive certainty. The whole of it is ancient, with the exception of some restorations of stone-work and the parapets. Medals of Hadrian represent the bridge precisely as we now see it, with three large arches of equal size in the centre, and small arches on each side. The bridge was constructed by Hadrian as a passage to his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd at the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the pope removed the booths and restored the bridge to its original

In 1530 Clement VII. erected entrance of the bridge the statues Peter and St. Paul. In 1688

Clement IX. built the present parapet, and added the ten angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars.

2. *Pons Triumphalis*, or the P. *Vaticanus*; it was the longest of all the bridges, and supposed to have been built by Nero. From a passage in Prudentius, it was probably entire in the early part of the 5th century. Some portions of its piers are still visible about 300 paces below the bridge of St. Angelo, when the river is low.

3. *Ponte Sisto*, built by Sixtus IV. in 1474, on the ruins of the Pons *Janiculensis*, connecting the city with the district of Trastevere. Nothing is known of its ancient history, though the older antiquaries mention an inscription of Trajan as existing on it in the 16th century. It has four arches.

4. *Ponte di Quattro Capi*, connecting the city with the island of the Tiber, so called from the four figures of a four-headed Janus which stands on one of the piers. It is the ancient Pons *Fabricius*, built by Fabricius the Curator *Viarum*, B.C. 60. It is mentioned by Horace as the spot from which *Damaspis* would have leaped into the Tiber, but for the precepts of *Sertinius*.

"Unde ego mira

Descripti docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti."

Hor., Sat. li. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them in case of floods. It retains more of its ancient architecture than any other bridge, except that of St. Angelo. It formerly had the following inscription, but a part only is now legible:—*L. FABRICIUS C. F. CVR. VIAR. FACIENDVM COERAVIT IDEMQ. PROB. VIT Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. S. C. PROBAVERVNT.*

5. *Ponte S. Bartolommeo*, a continuation of the former, connecting the island of the Tiber with the Trastevere. It is the ancient Pons *Cestius* or *Gratianus*. Its founder is unknown, but two long inscriptions on the parapets show that it was restored about A.D. 367 by the emperors *Valentinian*,

Valens, and Gratian. It consists of one large central arch and two smaller ones.

6. *Ponte Rotto*, on the site of the Pons Palatinus. The ancient bridge was begun by Marcus Fulvius, and finished by Scipio Africanus and Mummius, the censors, B.C. 142. It is supposed to have been the first stone bridge built in Rome. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of P. di Santa Maria. In the 13th century it fell down, and was rebuilt by Honorius III. It was restored by Julius III. in 1554, and again by Gregory XIII. in 1575. In 1598 all that portion on the l. bank of the river broke down. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining consists of 3 arches on the side next the Trastevere, with 2 smaller arches higher upon the piers that separate them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. It is best seen from the bank of the river, a little above the temple of Vesta. Near the Trastevere extremity of the bridge is seen a portion of the ancient Via Palatina, composed of polygonal blocks of lava. A suspension bridge has been recently opened from the extremity of this bridge to the opposite side of the Tiber, near the Temple of Fortuna Virilis, using what remained of the ruined edifice for one of the piers.

7. *Pons Sublicius*, the oldest and most celebrated of all the Roman bridges. It was first built of wood by Ancus Martius. It was upon this bridge that Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It was destroyed by a great flood in the time of Augustus, and was then rebuilt of stone by M. Æmilius Lepidus, the censor. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius. A coin of the

latter emperor represents this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by a flood. In the 15th century the remains of the piers were removed to make cannon-balls, and the only traces of the bridge now left are their foundations, which may be seen, when the river is low, nearly opposite the hospital of San Michele.

"Et quæ tanta fuit Romam tibi causa videndi?"
Virg., Bucol. l.

There has scarcely been any question so frequently discussed as that which relates to the best mode of seeing the *mirabilia* of Rome. It must be confessed that it has seldom been satisfactorily answered, because it has not been sufficiently considered that no systematic plan can be laid down which will be equally applicable to all classes of travellers. The scholar will probably prefer the task of tracing the separate regions of Augustus; the antiquary or the historian may desire to begin his researches with the works of the kings, and follow the history of Rome through her existing monuments, down to the final extinction of art under the later emperors; the ecclesiastic will very possibly begin with the basilicas and churches which cover the remains of saints and martyrs; and the artist will naturally seek to derive his first impressions from those miracles of genius which have made Rome the centre of ancient and modern art. The Roman guide-books for about three-quarters of a century have arranged the city in 8 topographical divisions, each of which may be seen in a single day. In this manner objects of every class are thrown together without order or arrangement, and the traveller who has not gone through the whole plan is entirely unable to arrive at any idea of the relative interest of the objects, or to know how much or how little Rome contains of any particular class. We believe that very few travellers have ever completely followed out Vasi's system of seeing Rome in 8 days, though we are aware that English tourists have

many interesting ruins that must necessarily be included in the following general survey. Beginning with the Capitol, it will be observed that the tower on which we stand, and the great square of palaces of which it forms a part, occupy a depression between the Ch. of Ara Cœli and the Palazzo Caffarelli. These summits were occupied by the Temple of Jupiter Capitolinus on the rt. or E., and by the Arx Capitolii on the l. or W.: the space between them, on which we are placed, was called the *Intermontium*. Without entering into the disputed questions respecting these two summits, or attempting to decide which was the Arx and which the Capitolium, we shall merely state that the Ch. of Ara Cœli is supposed by the best authorities to mark the site of the Temple of Jupiter Capitolinus; and that on the other summit were situated the Curia Calabra, the Temple of Juno Moneta, the substructions of which may be seen in the Caffarelli gardens; and beyond this, and nearer the Tiber, the house of Romulus; nearer to the valley which separates the Capitoline from the Palatine, in a garden on the modern Monte Caprino, we still find, although diminished in height by the accumulation of soil, a considerable portion of the Tarpeian Rock. From the Capitol, as a central point, we may trace a semicircle from the Pincian Hill, on the northern side of the modern city, to the Aventine on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The localities of this classical spot are described in a subsequent page, under the article "Forum," and need not, therefore, be repeated here.

The *Capitoline*, on which we stand, forms, of course, the first of the 7 hills. Above the south-western angle of the Forum is the *Palatine*, the seat of the earliest settlement of Rome, co-

vered with the ruins of the Palace of the Cæsars, in the midst of vineyards and gardens. Farther to the rt. is the *Aventine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of Santa Prisca and Santa Sabina. In the valley between these 2 hills was the Circus Maximus. Over the Coliseum the eye rests on the magnificent Basilica of St. John Lateran, marking the extreme boundary of the *Cælian*. N. of the Cælian, and consequently on the l. of the Coliseum, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the Ch. of Santa Maria Maggiore, while the ruined dome of the Temple of Minerva Medica and the walls of the city indicate its extreme boundary on the E. The *Quirinal*, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill has been removed to make room for Trajan's Forum, as we shall find stated hereafter in the inscription on its column. The massive square tower of the middle ages, called the *Tor de' Conti*, and the walls of the Forum of Nerva, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the N.E., behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Palace of the Pope on the Monte Cavallo, its highest point. The *Viminal*, between the Quirinal and the Esquiline, is remarkable for its flat surface, which makes it difficult to distinguish; a part of it is covered by the Baths of Diocletian, and a line drawn from the Capitol to the Baths nearly intersects it. The Ch. of S. Lorenzo in Pane e Perna occupies nearly its highest point, and the hill may be traced in the gardens extending from it to the Piazza di Termini and the Baths of Diocletian. In walking from the Trinità de' Monti to S. Maria Maggiore, the ascent of the Quirinal and Viminal may be distinctly

recognised. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is *Monte Pincio*, the *Collis Hortulorum*, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at whose base lies the modern district of Trastevere; at its southern extremity, but without the walls, is the *Monte Verde*, overlooking the Tiber; beyond, to the N. of the Janiculum, is the *Vatican*; and in the extreme distance, forming the boundary of our present prospect, is the *Monte Mario*, covered with a villa and surrounded with cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last hill which remains to be noticed is the artificial mound of *Monte Testaccio*, so called from the fragments of earthen vessels of which it is formed; it is situated in the southern angle, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, but cannot be distinguished from the point where we are standing, the Aventine intervening.

§ 55. THE RUINS OF ROME may be divided into 3 classes: 1. The works of the Kings; 2. The works of the Republic; 3. The works of the Empire.

1. *The Kingly Period* (B. c. 753-509). —The consideration of this first class naturally carries us back to the early history of Rome; but to enter into minute particulars on that subject would obviously be out of place in a work of this description, and would involve details with which the traveller may be presumed to be already familiar. It will, therefore, be sufficient for our present purpose to state that the Latin settlement attributed to Romulus was situated on the Palatine, the scene of the earlier settlement of Evander and his Arcadians, and was probably not more than a mile in circumference. The Sabine colony of Tatius occupied the Capitoline and the Quirinal, the Capitoline being their citadel. The Etruscans had their settlements on the

Cælian and parts of the Esquiline, the chief of which was called *Lucerum*; they were dependent on the others, and had no king, and were at length compelled by the Romans to descend into the plain between the Cælian and the Esquiline, which derived from them the name of the *Vicus Tuscus*. In these times there were small marshy lakes or swamps between the Palatine and Aventine, and between the Palatine and the Capitoline. The union of the three settlements led to the gradual increase of the city, and, in less than 150 years from the foundation of Romulus, the *Cloaca Maxima*, one of the most ancient architectural monuments of Rome, was constructed to drain the marshes. The valley between the Palatine and the Capitoline was then set apart for the general assemblies of the united nations, and became, under the name of the Forum, the seat and centre of Roman greatness. The western slopes of the Palatine were the scenes of those poetical traditions which are identified with the early history of the city, and antiquaries have not been wanting who have seriously fixed the site of the *Ruminal fig-tree*, the altar of Hercules, the *Lupercal*, and even the cave of *Cacus*. The latter is still pointed out in the slopes of the Aventine, on the side nearest the Tiber: the other poetical antiquities had disappeared, like the lakes of Curtius and Juturna, before the time of the empire. The few remains of the kingly period which are now extant are entirely in the Etruscan style, built of large quadrilateral blocks, like the walls of Volterra, Cortona, and other cities of Etruria. These remains are the Mamertine prisons, begun by Ancus Martius (B.C. 640), and enlarged by Servius Tullius (B.C. 578); the *Cloaca Maxima* of Tarquinius Priscus (B.C. 616); part of the celebrated rampart or *agger* of Servius Tullius (B.C. 578), still visible on the Quirinal in the grounds of the Villa Barberini and the Villa Negroni; the remains of the quay, or "*pulchrum litus*," on the lt. bank of the Tiber, below the mouth of the *Cloaca Maxima*; and possibl-

the massive substructions of quadrilateral blocks of volcanic tufa, under the ruins of the palaces of Tiberius and Caligula on the northern declivity of the Palatine.

2. *The Republican Period* (B. C. 509–30).—It has frequently been a matter of regret to the classical traveller that Rome presents so few monuments of the time of the republic. It is quite certain that there are scarcely any remains of this period; and in the Forum, where our earliest impressions would lead us to look for ruins which we might associate with the memory of the heroes and patriots of Rome, it is more than probable that there is not a single fragment of republican times. Various reasons have been advanced to account for this circumstance; but the explanation which is at once the most probable and the most supported by historical evidence is that suggested by the fact that the continued wars and transient character of the consular government were unfavourable to the erection of great public edifices. The destruction of the city by the Gauls (B.C. 388), about 120 years after the establishment of the republic, no doubt involved the loss of many works, both of the kingly and republican periods. The reconstruction of the city seems to have been too hasty to allow much attention to the arts, and it was not until a comparatively late period that Rome began to be decorated with temples, and supplied with paved roads and aqueducts of masonry. It was not until the fall of Corinth and of Carthage that Rome was distinguished by the magnificence of her public buildings. The introduction of new divinities required new and more splendid temples, and the luxury and taste acquired in the conquest of Greece naturally led to the construction of palaces and theatres on a more spacious and costly plan than had been previously adopted. The boast of Augustus, that he found Rome of brick and left it of marble, may be taken as a collateral proof of the architectural mediocrity of the republican city. Still, during the last century of the republic, several public works of considerable

magnitude were executed. The military ways, paved with large blocks of lava, and particularly the magnificent Via Appia constructed by Appius Claudius and still perfect through a portion of its course, served as a model for the paved roads of later times; but the remains of other republican structures which can now be recognised are very few. There is little doubt that the massive substructions under the Palazzo Caffarelli, on the Capitoline, are the foundations of some edifice of the republic. The walls of the Tabularium at the base of the Capitol, and overlooking the Forum, and the Doric portico which surmounts it, were probably constructed as early as A. U. C. 594, by Scipio Nasica, and repaired by Q. Lutatius in B.C. 79. Like the military ways, they appear to prove that in all the great works of the republic the solidity which marks those of the kings was generally imitated. Of the republican temples, the only one now standing which seems to have claims to this antiquity is the temple of Fortuna Virilis, now the church of Santa Maria Egizziaca, near the Ponte Rotto. It is known that the original temple on this spot, built by Servius Tullius, was burned and rebuilt during the republic; but how far the present temple may have undergone subsequent alterations is uncertain. Below the walls of San Niccolò in Carcere are some substructions of the temples of Juno Matuta, Hope, and Piety; and in the cloisters of the Sommaschi Fathers are 4 columns of the temple of Hercules Custos.

The aqueducts which were begun during this period were mostly underground, with the exception of the Marcian. A long line of this noble aqueduct is still standing, but little appears to belong to the republican period except the foundations, and it is almost impossible to distinguish the original work from the additions and restorations made during the early period of the empire. The theatre of Pompey may still be traced under the cellars of the Palazzo Pio. The foundations of the Pons Palatinus; some portions of the Pons Fabricius,

connecting the island of the Tiber with the l. bank; and the facing of travertine at the southern point of the island, which formed part of the "ship" of Æsculapius; are likewise considered to be republican works. But the principal republican remains are the tombs. At the foot of the Capitoline, and placed near the walls of Servius Tullius, is the tomb of Bibulus. It is situated in the Via Marforio, and is universally admitted to be a republican ruin. The principal tombs of this period are on the Appian Way. Between the old walls of Servius Tullius and the Porta di S. Sebastiano is the most interesting of all the sepulchral remains of ancient Rome—the tomb of the Scipio family, now a subterranean vault, from which the sarcophagi and inscriptions in the Vatican Museum were obtained. 2 m. beyond the gate is the magnificent circular tomb of Cecilia Metella; and 1 mile farther, in the midst of the plain, is the sepulchre of the great republican family of the Servilii.

3. *The Empire* (B.C. 30—A.D. 476).—However much the classical enthusiasm inspired by the recollections of the republic may surpass the feelings excited by those of the empire, there can be no doubt that this was the era when Rome assumed her greatest magnificence, and nearly all the monuments we now see belong to this period. It was the aim of Augustus to extend the limits of the city, and to embellish it with works of splendour. The Campus Martius during his reign was gradually covered with public buildings, and, like many cities of modern times, the ancient walls of Servius Tullius soon included but a small portion of the city, and were at length lost among the new buildings. The influence of Greek art, and a taste for colossal architecture, may be clearly traced through all the imperial works: the palaces, the aqueducts, the historical columns, and the tombs of this period, are all on a scale different from preceding examples; and, when compared with the unity and simplicity of earlier times, everything appears exaggerated. Another peculiarity is the

general adoption of the Corinthian style, not indeed in its original purity, but with a variety of ornament which marks the decline of art.

Augustus began on the Palatine the first palace of the Cæsars, and filled the Campus Martius with temples, arcades, theatres, and other buildings. Of the works which have survived to the present time, we may mention the remains of a Forum which bore his name; the 3 beautiful columns at the angle of the Palatine, long called the temple of Jupiter Stator and the Græcostasis, but now supposed to be the temple of Minerva Chalcidica; the theatre of Marcellus; the portico of Octavia; and the mausoleum of the emperor himself, between the Corso and the Tiber. The pyramid of Caius Cestius, in the Protestant burial-ground, was probably erected about this time. Agrippa, following the example of his master, contributed largely to the embellishment of Rome, and constructed a series of baths in the Campus Martius, which served as the model of those immense structures erected by the later emperors. His great work, however, was the Pantheon (B.C. 26), the best-preserved monument of ancient Rome. It adjoined his baths, and probably formed a part of them. The arch of Drusus, who died B.C. 9, was erected to his memory by the senate after his death, and is the oldest triumphal arch in Rome. The arch of Dolabella, on the Cælian, was erected, as the inscription tells us, in the consulate of Dolabella and Silanus, which was, we know, in the 10th year of our era, and consequently its antiquity cannot be much later than that of Drusus. Tiberius (A.D. 14) began the Prætorian camp, whose form may still be traced in the north-eastern angle of the city; and built the temple of Ceres and Proserpine, whose columns and cella are preserved in the ch. of S. Maria in Cosmedin. Caligula (A.D. 38) enlarged the palace on the Palatine; and Claudius (A.D. 41) constructed that noble aqueduct that bears his name, which is still the admiration of the world. But all these works were eclipsed by the magnificent build-

ing of Nero (A.D. 54). The fire which he is accused of kindling destroyed the existing palace on the Palatine, and upon its ruins arose the golden house of Nero, occupying a space equal to that of a large town, filling the valley of the Coliseum, and displacing the house and gardens of Mæcenas on the Esquiline. Nero also rebuilt a large portion of Rome, and constructed baths, now covered by modern palaces, between the Pantheon and the Piazza Madama. He completed the Circus of Caligula, partly occupied by St. Peter's and the Vatican Palace, and memorable as the spot on which many of the early Christians suffered martyrdom. To Vespasian (A.D. 70) we are indebted for the noblest ruin in existence, the Coliseum, or the Flavian amphitheatre. It was completed and dedicated by his successor Titus (A.D. 79), 10 years after the taking of Jerusalem. The temple which bears his name in the Forum is one of the few which have left any considerable ruins. On the upper slopes of the Esquiline, Titus converted the substructions of Nero's palace into reservoirs and baths, so well known by their massive and picturesque ruins. Domitian (A.D. 81) enlarged the palace of the Cæsars, and began some baths near those of Titus, which were more extensive in their plan than those of his predecessor, and were finished by Trajan. He also erected the beautiful arch of Titus, to commemorate the conquest of Jerusalem. Nerva (A.D. 96) erected a Forum, which still bears his name; and his great successor Trajan (A.D. 98) consecrated a temple to his memory, whose remains show that it was one of the most splendid edifices in the city. Trajan has also left us in the remains of the Ulpian Basilica and his triumphal column one of the most interesting monuments of Rome. The works of Hadrian (A.D. 117) peculiarly mark the taste for the colossal to which we have already adverted. His temple of Venus and Rome was erected from his own designs and under his personal direction. His villa near Tivoli was on the
 - terated scale; and his mau-
 - the Castle of St. Angelo,

is perfectly gigantic in its style. The Pons Ælius was also constructed by Hadrian as a passage to his tomb. It is the best preserved of all the Roman bridges, and, with the exception of the parapets and some unimportant repairs, is entirely ancient. Antoninus Pius (A.D. 138) built the temple whose fine colonnade now forms the front of the papal custom-house. The temple in the Forum which bears the name of this emperor and his wife was raised to them by the senate. The column of Marcus Aurelius Antoninus (A.D. 161), called the Antonine Column, though inferior to that of Trajan, is one of the best-known monuments of Rome. The arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); and the other arch which bears his name, in the Velabrum, was erected in honour of the emperor, his wife, and Caracalla, by the goldsmiths and dealers. To this period is ascribed the square arch of Janus in the Velabrum, though its precise date is unknown. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins still excite the surprise of every traveller, and are remarkable as having supplied the museums of our time with the Farnese Hercules, the Toro Farnese, the Torso of the Belvidere, and other celebrated statues. These baths were completed by Elagabalus (A.D. 218), and his successor Alex. Severus (A.D. 222). Elagabalus also built the Temple of the Sun on the Quirinal, whose massive ruins are still visible in the gardens of the Colonna Palace. Aurelian (A.D. 270) accomplished the greatest work of the latter half of the empire, by surrounding Rome with the immense fortification which served as the foundation of the present walls. With the exception of the Baths of Diocletian (A.D. 302), which have peculiar interest from the tradition that they were built by the Christians during the persecutions of this reign, there are few ruins to detain us until the time of Constantine (A.D. 306). The baths of this

emperor may still be traced on the Quirinal in the Villa Aldobrandini. His arch, erected in memory of his victory over Maxentius, is near the Coliseum, and is adorned with bas-reliefs plundered from the arch of Trajan, whose site is now unknown. His Basilica constitutes one of the most conspicuous ruins of the Forum: it was built by Maxentius, and consecrated by Constantine after the death of his rival. To the same period belong the temple and circus of Romulus on the Appian Way, dedicated by Maxentius to the memory of his son Romulus (A.D. 311). The Pons Gratianus, a continuation of the Fabrician bridge, constructed by the emperors Valentinian and Gratian (A.D. 364), still connects the island of the Tiber with the Trastevere. The column of Phocas was erected A.D. 608 by the exarch Smaragdus to the Greek emperor Phocas; but the column is evidently of an earlier date, perhaps of the period of the Antonines.

This rapid review of the leading ruins will be useful to the traveller in enabling him to understand the age of the different monuments, as it will also in pointing out the chronological succession to such travellers as wish to study the history of Rome by means of her existing ruins—to trace her early connection with Etruria—and to follow the progress of her architecture through its various stages down to the decline of art under the later emperors.

It will scarcely be less instructive to take a rapid survey of the gradual ruin of the city. On the conversion of Constantine to Christianity many of the ancient temples were converted into churches for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained through the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as a public quarry. Belisarius employed the remains of ancient edifices in repairing the walls for his celebrated defence of the city, and converted the

tomb of Hadrian into a citadel. The aqueducts had been previously destroyed by Vitiges, who burnt everything beyond the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the end of the 8th century 5 inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the column of Antoninus to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Coliseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the Roman families. The Coliseum, the Septizonium, and the Arch of Janus were seized by the Frangipani; the tomb of Hadrian and the Theatre of Pompey by the Orsini; the Mausoleum of Augustus and the Baths of Constantine by the Colonna; the Tomb of Cæcilia Metella was converted into a fortress by the Savelli and the Gaetani; the ruins of the Capitol were held by the Corsi; the Quirinal by the Conti; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it was called *S. Maria in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsi, and that of St. Peter by the people. But these were not the only calamities of Rome during the

middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills are said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Connétable de Bourbon; and, as Gibbon truly observes, suffered more from him than from the ravages of Genseric, Vitiges, and Totila. The Constable, according to the report of the Marquis de Bonaparte, who was an eye-witness, opened his first trench before the face of the Aurelian wall, not far from the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, his artillery injured the tomb, destroyed the small church of St. Pacome, injured the circus of Romulus, demolished the sepulchres bordering the Appian Way, mutilated the church of St. Nereo and St. Achilleo, the tombs of the Scipios, and the baths of Caracalla. The desolation caused on this spot may be still distinguished by the heap of ruins which mark the site of the monuments so destroyed. In 1530 the city was visited by another inundation, scarcely less severe in its results. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the monuments; the lime-kilns of the middle ages were supplied from the ancient ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of destruction. As early as the 8th century we find Gregory III. taking 9 columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres and Proserpine to build St. Maria in Cosmedin. Paul II. built the Palace of St. Mark with stones taken from the Coliseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the title of Pius II., he issued a bull to prevent the further continuance of the practice: "*De Antiquis Ædi-*

ficii non diruendis" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the Sublician bridge to make cannon-balls, and swept away numerous ruins in his general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a gallery from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Coliseum, although he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the Septizonium of Severus for the works of St. Peter's. Urban VIII. destroyed in part the basement of the Tomb of Cæcilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Coliseum, and stripped the Pantheon of the sheets of bronze, which had escaped the plunder of the emperor Constans II. in the 7th century, to construct the baldacchino over the great altar at St. Peter's—an act immortalised by Pasquin in a saying which has now almost become a proverb:—

"*Quod non fecerunt Barbari, fecere Barberini.*"

Paul V. (Borghese) took down an entablature and pediment of the Temple of Pallas Minerva in the Forum of Nerva to build his fountain on the Janiculum, and removed the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin in the Piazza of S. Maria Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many cases be recognized as fragments of classical buildings.

After these details, the reader will no doubt be surprised that so many relics of a city which has existed for 2600 years are still visible. When we look back on the condition of the

great capitals of our own time, how few there are which have preserved unchanged even their monuments of the middle ages! If Rome had undergone as many alterations as London has witnessed within the lapse of a few centuries, we should not find one stone standing upon another which we could identify with her historic times.

After this general sketch of the monuments and their vicissitudes, we shall proceed to describe them individually, classifying the ruins under separate heads, and leaving it to the convenience or taste of the traveller to combine the antiquities with the churches and other objects of interest, or examine each class separately. It cannot, however, be too strongly impressed upon his attention that there is scarcely a ruin which has not been the subject of antiquarian controversy; and that to enter into these disputes would simply be to add another to the hundred works which bewilder the student upon almost every question of Roman topography. In many instances the doubt which hangs over the name and object of the monuments will never be removed, and the discovery of the real name would add but little to the interest of the ruin. For, in spite of all that has been written, the enjoyment of the spectator must depend on his own enthusiasm; the ruins are but the outlines of a picture which the imagination and memory must fill up: and those who do not expect too much are less likely to be disappointed than those who look for visible memorials of the heroes, poets, and orators whose fame has consecrated the soil, and invested even the name of Rome with imperishable interest.

"Where is the rock of Triumph, the high place
Where Rome embraced her heroes? where the
steep

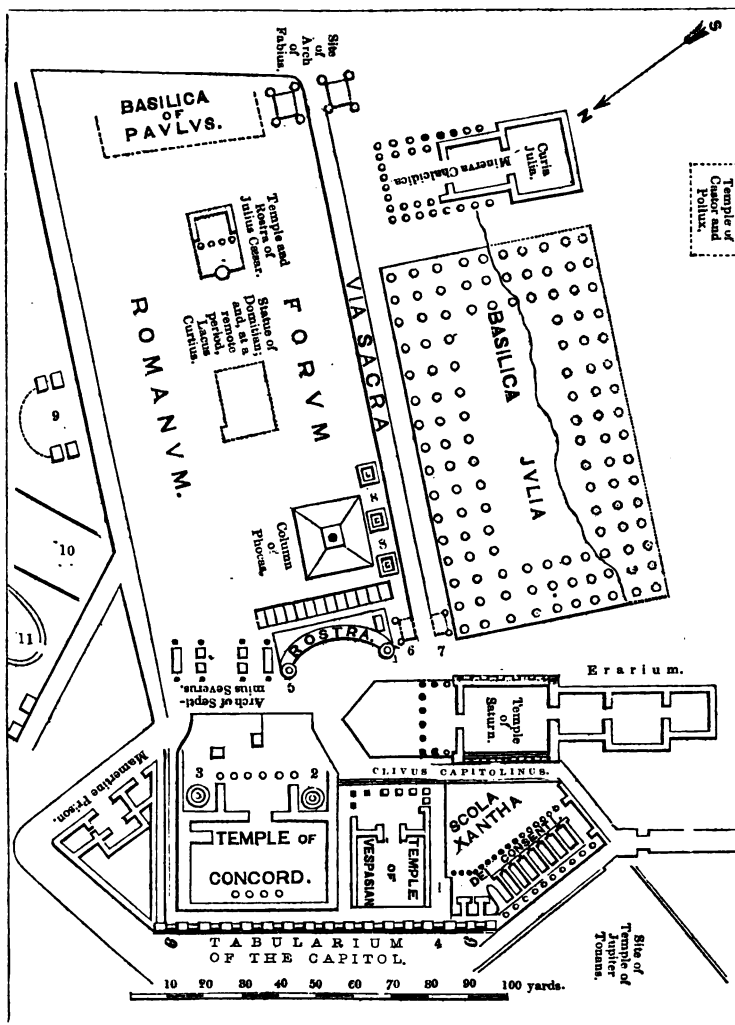
Tarpeian? fittest goal of Treason's race,
The promontory whence the Traitor's Leap
Cured all ambition. Did the conquerors heap
Their spoils here? Yes; and in yon field
below

A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with
Cicero!"

Child Harold.

§ 56. FORUMS.

The Roman Forum.—A small irregular space between the Capitoline and the Palatine, raised by the accumulation of soil from 15 to 20 feet above the ancient level. Its modern name is the Campo Vaccino, the greater part of the area having become as early as the 15th century the resort of cattle and oxen, a kind of Roman Smithfield. Within this hollow lay the Roman Forum, but what part it really occupied, and what were its true boundaries, for the last 3 centuries has been the scene of most learned controversies, —a simple recapitulation of the theories of successive antiquaries would fill a volume of no ordinary size. In the development of these theories the Forum has changed its place several times; the names applied to the ruins by one writer have been superseded by the next, and until within the last few years it was a task of no common difficulty to come to any conclusion whatsoever amidst the multitude of conflicting statements. Indeed, the disputes of the antiquaries had involved every ruin in uncertainty, and had either bewildered the student into total scepticism, or made him believe that the sole interest of each object of antiquity consisted in the contest for its name. Recent discoveries have removed to a considerable extent the doubts which perplexed the writers of former times; we shall therefore touch very slightly on controversial questions, and proceed at once to the facts, following the best modern authorities, amongst whom Canina is undoubtedly the most to be relied upon. The older antiquaries believed that the Forum, properly so called, extended in length from the Arch of Septimius Severus to that of Fabius, now destroyed, but situated nearly in front of the Temple of Antoninus and Faustina. The space between this temple and the three columns which forms so conspicuous a feature of the scene constituted its breadth. In the middle of the 17th century this opinion was superseded by another theory, which assumed as the breadth of the Forum the line formerly



1. Shops of the Notaries.
2. Site of Colonna Duillia.
3. Site of Colonna Marcia.
4. Ancient entrance from the Capitol to the Forum.
5. Pyramid of the Umbilicus Romæ.
6. Site of Milliarium Aureum.
7. Site of the Arch of Tiberius.
8. Pedestals for Votive Statues, or Columns.
9. Entrance to the Forum of Nerva.
10. Site of Basilica Æmilia.
11. Entrance to the Forum of Julius Cæsar.

believed to be its length, and sought for its length in the direction of the churches of San Teodoro and S. Maria della Consolazione, thus laying down an imaginary rectangle of about 700 feet by 470. This theory is supported by many recent writers,—Nibby, Burgess, Burton, and others,—in whose time the discoveries which have so completely changed the old landmarks of the Forum had not been made. Niebuhr rejected this hypothesis altogether, and adopted the old theory as the one most supported by historical facts. The Chevalier Bunsen has since endeavoured to carry out the views of the Prussian historian. But of all those who have endeavoured to clear up the topography of the Forum, Canina deserves the first place, from the elaborate topographical details given in his splendid work entitled 'Roma Antica.'

Although it is impossible to define exactly the limits of the Forum and its extent, it may be said to have extended from the Arch of Septimius Severus to the Temple of Antoninus and Faustina in its longest diameter, and from the front of the modern ch. of San Adriano to the steps of the Basilica Giulia on the other. In order to facilitate to our readers the description of this celebrated area, we have annexed a reduction of the plan given by Canina in his 'Roma Antica,' who, by his researches, has done more to clear up the difficulties that existed as to the determination of the many edifices which surround it, than any other antiquary.

Beginning with the ruins on the slope of the Capitoline, the massive wall of peperino which forms the substruction of the modern Capitol is one of the most interesting existing fragments of Roman masonry of the time of the republic. It is 240 ft. in length and 37 ft. in height; it is composed of rectangular blocks of that particular variety of *peperino* or volcanic tufa from Gabii, the *Lapis Gabinus*, laid in alternate courses, presenting in one course their sides, and in the other their ends, precisely in the style which Rome derived from the Etruscans. Upon it, as upon a podium, are the

remains of 12 Doric pilasters, with arches between them supporting the architrave of the *Tabularium*, or Record Office. Within is an ancient corridor mixed with modern constructions, in which Nicholas V., about the middle of the 15th century, formed a magazine of salt, which corroded the piers and led to their destruction. In the 16th century the following inscription existed on the walls, proving that they belong to the *Tabularium*, where the "tabulæ," or plates recording the decrees of the senate and other public acts, were preserved, and that they were erected, together with the substructions, by Q. Lutatius Catulus (B.C. 79):—Q. LVTATIVS . Q. F. CATVLVS . COS. SVBSTRVCTIONEM . ET . TABVLARIVM . S. C. FACIENDVM . COERAVIT; they are therefore interesting as republican works, and still more so as remains of the ancient Capitol. In January, 1839, Signor Azzurri, the professor of architecture in the Academy of St. Luke, made an important discovery in connexion with this interesting monument. While engaged in the works for the enlargement of the prisons then beneath the Palace of the Senator, he found concealed among masses of modern walls the series of Doric arches of the *Tabularium*, the existence of which had not been before suspected. They are 23 feet high, and about 11 wide. In his restoration of the *Tabularium* Canina supposes that this Doric portico was surmounted by another of the Ionic order, scarcely a fragment of which remains.

More recent excavations in the interior of the *Tabularium* have discovered a flight of steps leading to it from the Forum, the entrance being long closed by the Temple of Vespasian built against it. These stairs are of the Republican period, and probably built by Scipio Nasica. They form two flights between walls of the most massive Republican construction, supported upon horizontal arches, of which we see so few examples in Rome. During the excavations which led to their discovery, several inscriptions were discovered, amongst which a small altar inscribed to C. FANNIVS

COS. DE SENAT SENT DEDIT, the author of the celebrated Sumpuary Law. (161 B.C.) These stairs formed a passage from the Forum into the Tabularium, and it is believed that it was by them that the Vitellian rioters gained access to the Capitol, a circumstance that led to the entrance being closed by building against it the temple dedicated to Vespasian.

The Doric portico of the Tabularium has been recently cleared out for the purpose of forming an Architectural Museum of all the fragments discovered in the Forum, a kind of supplement to the Museum of the Capitol. The collection is now in progress of arrangement, and will contain the beautiful fragments found round the Temples of Concord and of Vespasian, the best existing specimens of Roman architectural decoration.

The 3 temples which stand at the base of the Capitol are amongst the most conspicuous ornaments bordering on the Forum. The 3 beautiful Corinthian columns of white marble, long supposed to have belonged to the Temple of Jupiter Tonans, raised by Augustus, have been shown by Canina to form a part of that erected to Vespasian by the senate. On the l. (looking towards the Forum) of these columns is a large raised space, paved with coloured marbles, marking the site of the Temple of Concord, where the senate usually assembled. On the opposite side of the Temple of Vespasian is a raised triangular space, surrounded by the remains of a portico. This was the SCHOLA XANTHA, where the Roman notaries had their offices. Under the portico were the statues of the 12 Dii Consenti. The Ionic portico of 8 granite columns, in the foreground on the rt., was once supposed to belong to the Temple of Fortune, and by the antiquaries of the German school to that of Vespasian, a question that has been of late years set at rest by the discovery of the Milliarium Aureum, which we know from contemporary writers to have stood at the foot of the Temple of Saturn, restored by Augustus. The position of the Milliarium was near the angle of the por-

tico of the Temple of Saturn, at the extremity of a semicircular wall faced with coloured marbles, and extending to the Arch of Septimius Severus, near which it terminated by a conical pyramid. This semicircular construction represents the ancient Rostra, the conical pillar the Umbilicus Romæ, from which all distances within the walls were measured, as all those beyond the gates of Rome were inscribed on the M. Aureum. The Arch of Septimius Severus stands in front of the Temple of Concord; behind it stood the Duillian column, and before it the equestrian statue of Marcus Aurelius, now on the *Intermontium* of the Capitol. The ancient road seen under the arch is of a date long posterior, being considerably raised above the level of the way that it was originally destined to span. Before the discovery of the ancient Clivus Capitolinus in front of the Temple of Saturn, it was supposed to have led from the Forum to the Capitol. The Clivus Capitolinus, which we now see passing from before the Basilica Julia, and ascending tortuously between the Temple of Saturn and the Schola Xantha, offers in this space one of the finest specimens of a Roman causeway in existence. To the l. of the Septimian Arch is the Mamertine prison, over which stands the modern Ch. of S. Pietro in Carcere.

Proceeding now along the l. side of the Forum, the line of the modern road is supposed to mark the position of the *novæ tabernæ*, the porticoes and shops of the traders. The Ch. of S. Luca, or Santa Martina, the well-known site of the Roman Academy of Painters, is supposed to be built on an ancient edifice, some writers contending that it marks the position of the *Secretarium Senatus*, while others consider, from its early name, that it was the Temple of Mars. The adjoining Ch. of S. Adriano is supposed to mark the site of the Basilica Æmilia, erected in the time of Augustus by Paulus Æmilius. The brick front is the only fragment of the ancient building now standing. The mass of modern houses between this ch. and the Temple of Antoninus

and Faustina is considered by recent writers to occupy the site of the *Basilica Fulvia*. The *Temple of Antoninus and Faustina*, now the Ch. of S. Lorenzo in Miranda, may be considered to mark the limits of the Forum. In front of it stood the *Arch of Fabius*, the conqueror of the Allobroges.

On the opposite side of the Forum, proceeding from the Ionic portico of the Temple of Saturn, and at its eastern extremity, once stood the Arch of Tiberius, corresponding nearly to where the modern road crosses the *Clivus Capitolinus*. On the rt. is the immense space occupied by the *Basilica Julia*, recently uncovered, 3 of the pilasters which supported its arches being still erect. The discovery in 1834 of a flight of steps on the ancient road left little doubt as to the position of this magnificent edifice, but it was reserved to the government of Pius IX., under the direction of Cavaliere Canina, to lay bare already more than one-half of its area and its floor covered with precious marbles. The solitary column, called by Lord Byron

"The nameless column with a buried base,"

was excavated to its base in 1813, at the expense of the Duchess of Devonshire; it is no longer nameless, an inscription upon its pedestal stating that it was raised to the Emperor Phocas, whose gilt statue stood on the top, by the exarch Smaragdus, in the year 608. Before the column of Phocas, and bordering on the ancient road which separates them from the *Basilica Julia*, are 3 pedestals, which formerly supported votive statues or pillars.

The *Rostra* of Julius Cæsar stood in the centre of the Forum, near the Arch of Fabius, and to the S.E. extremity of the *Basilica Julia*. The 3 beautiful columns, which architects have long regarded as models of the Corinthian style, have been the subject of more controversy than any other ruins in the Forum. In former times they were called the Temple of Jupiter Stator; they were then supposed to belong to the Comitium, and more recently they have had the name of the

Græcostasis, or hall in which the ambassadors of friendly powers were received by the senate. Recent excavations, however, show that the columns belonged to a building of great extent, and Bunsen contends that they are the remains of the *Temple of Minerva Chalcidica*, built by Augustus in connexion with the *Curia Julia*, the magnificent structure erected by that emperor for the senate, in place of the older Curia. The mass of brick-work behind the church of S. Maria Liberatrice, formerly ascribed to the Curia Hostilia, is considered by the same learned antiquary to be the remains of this new Curia of Augustus. Farther back the church of San Teodoro is supposed to mark the site of the *Temple of Romulus*, described as the Temple of Vesta by those antiquaries who assumed its site as one of the boundaries of the Forum; but the site of the *Temple of Vesta* is placed with more probability immediately alongside the Ch. of Santa Maria Liberatrice. In line from the portico of the Temple of Saturn to this spot, Bunsen places the *veteres tabernæ*, or shops which Tarquinius Priscus allowed to be erected in the Forum, and where Virginius bought the knife which saved the honour of his daughter.

We are now arrived opposite the *Temple of Antoninus and Faustina*, and may therefore be said to have reached the boundary of the Forum. It may be useful now to examine the remainder of the Campo Vaccino, lying between this position and the arch of Titus. Leaving the temple of Antoninus, we enter on a branch of the *Via Sacra*. On the lt. hand the first building which requires notice is the small circular temple now the vestibule to the church of SS. Cosimo and Damiano; it was formerly called the Temple of Remus, but by Bunsen the *Ædes Penatium*. Near this are 2 half-buried columns of *cipollino*, which seem to have escaped the nomenclature of the Roman antiquaries. The next building is the immense ruin formerly called the Temple of Peace, but now known to be the *Basilica* begun by Maxentius, and completed by C

stantine, whence it took the name of the *Basilica of Constantine*. The *Via Sacra* was supposed by some writers to have passed immediately in front of this edifice, while it is now universally admitted to have extended in a straight line from the site of the Arch of Fabius to that of Titus. The *Temple of Peace* stood near it. Among the facts connected with the destruction of that celebrated temple, not the least interesting is that recorded by the physician Galen, who states that he had a shop upon the *Via Sacra*, which was burnt down in the conflagration of the temple, and that he lost many of his writings in the flames. The classical scholar will hardly require to be reminded that the *Via Sacra* was a favourite promenade of Horace, who has recorded the fact in one of his most playful satires (lib. i., ix.):—

"Ibam forte *Via Sacra*, sicut mens est mos,
Nescio quid meditans nugarum, et totus in
illis."

Close to the *Basilica* is the *Arch of Titus*, interesting not only as the most beautiful of the Roman arches, but as having been erected in commemoration of the conquest of Jerusalem. It stood on the highest point of the *Via Sacra*, the *Summa Sacra Via*. Behind the ch. of S. Francesca Romana are the ruins of the double *Temple of Venus and Rome*. The *Via Sacra* passed from the Arch of Titus to the Meta Sudans, in front of the Coliseum, whose gigantic mass rises immediately before us, between the Baths of Titus on one side, and the Arch of Constantine on the other.

All the objects mentioned in this general survey of the Forum, of which there are any remains now visible, are described in detail under their several classes, to which the reader is therefore referred for the particulars of each.

Forum of Trajan.—The remains of the magnificent buildings which were once the ornament of this Forum, and the unrivalled column which still stands in the midst of its ruins, are the best evidences of the splendour which commanded the admiration of the ancient world. The Forum was begun by the emperor after his return from the wars

on the Danube, and completed A.D. 114. The architect was the celebrated Apollodorus. The ground round the pedestal of the column was excavated by Paul III. in the 16th century; and Pius VII. in 1812 caused two convents and several houses to be pulled down in order to clear the present area. During this operation the basements of the columns were discovered, so that the different fragments have been replaced as nearly as possible in their original positions. The design, so far as can be gathered from the existing ruins and from coins, included the *Basilica called Ulpia*, from one of Trajan's names, a column, a triumphal arch, and a temple. The fragments now visible are a portion of the colonnades and lateral columns of the Ulpian Basilica, and are supposed to form about a third of the original buildings. The rest is buried under the streets and houses which close upon the area on all sides. Every excavation made for years past in the vicinity has disclosed some fresh proof of the extent of the Forum, and columns similar to those now visible in the area have been found as far distant as the Piazza SS. Apostoli. The funeral column stood in the middle of an oblong area, enclosed on two sides by a double colonnade, and on the third by the lateral walls of the Basilica, which was divided in the middle by a double range of columns. The columns are of grey Egyptian granite; their original height is estimated to have been 55 feet. Around the area are numerous fragments of marble capitals, entablatures, &c., and part of the marble pavement. All these remains indicate a high state of art, and an elaborate execution even in the smallest details. Restored plans of the Forum and its buildings will be found in Burgess's '*Rome*,' and in Canina's '*Roma Antica*.' The Funeral Column is described under its proper head.

Forum of Nerva, between the Roman Forum and those of Augustus, Julius Cæsar, and Trajan, begun and dedicated to Pallas by Domitian, and finished by Nerva. The remains of this Forum and its temples are described

under *Temples*.—[See Temple of *Pallas Minerva* and Temple of *Nerva*.]

Forum of Augustus, adjacent to those of *Trajan* and *Nerva*. The existing remains are noticed under the heads referred to in the preceding article.

Forum of Julius Cæsar, founded by him in A.U.C. 705, after the battle of *Pharsalia*, and out of its spoils; the ground on which it stood having cost the enormous sum of 10,000,000 of sesterces. It was the second constructed in Rome, and opened into the *Forum Romanum* behind the modern ch. of *San Adriano*. In its centre stood the temple of *Venus Genetrix*, containing statues of that goddess and of *Cleopatra*, and in front the celebrated bronze horse of *Lysippus*. Some very fine specimens of masonry in *Lapis Gabinus* belonging to this *Forum* may be seen behind *San Adriano*, in the court of the house No. 18 in the *Via Ghetarello*. This *Forum* became memorable from its connexion with the first offence given to the citizens by *Cæsar*, who received the conscript fathers sitting in front of the temple, when they had come to him in great state. The *Forum Boarium* was situated near the ch. of *S. Giorgio in Velabro* and the *Arch of Janus Quadrifrons*. The *Forum Olitorium* is mentioned in the account of the Temple of *Juno Matuta*. The *Forum of Antoninus* is marked by the ruins of his temple in the *Piazza di Pietra*, now used as the custom-house.

§ 57. PALACES.

Palace of the Cæsars.—The first palace of the emperors on the *Palatine* was erected by *Augustus*, on the site of the houses of *Cicero*, *Hortensius*, and *Claudius*. He attached to it a temple, dedicated to *Apollo*, in commemoration of the battle of *Actium*, and a library, which afterwards became celebrated as the *Palatine Library*. *Tiberius* increased this palace towards that extremity of the hill which overlooks the *Velabrum*. *Caligula* enlarged it towards the *Forum*, and connected it with the *Capitol* by a bridge. He also converted the Temple of *Castor* and

Pollux in the *Forum* into a vestibule for the new portions he had added. *Nero* extended the buildings in the opposite direction of the *Coliseum*. After the great fire, the golden house which *Nero* erected on the ruins of his former palace extended to the *Esquiline*, displacing the house of *Mæcenæ*, filling up the valley of the *Coliseum*, and covering with its grounds a great portion of the *Cælian*. *Titus* was the first who seems to have reduced this overgrown edifice within more reasonable limits; he employed the substructions on the *Esquiline* as the foundations of his Baths, and is supposed to have made such alterations as confined the palace to its original position on the *Palatine*; and *Septimius Severus* added his *Septizonium* in A.D. 198 at the S.W. angle. It was repeatedly rebuilt and altered by succeeding emperors; and the greater part of it is supposed to have fallen into decay in the time of *Theodoric*. In the 7th century the southern portion was sufficiently perfect to be inhabited by *Heraclius*; and there is reason to believe that the plan at least of the palace was entire in the 8th century. Of all these extensive buildings nothing now remains but a mass of ruins, so shapeless and undefined, that any attempt to discover the plans and boundaries of the several parts would be perfectly hopeless.

"Cypress and Ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, columns strown
In fragments, choked-up vaults, and frescoes steep'd
In subterranean damps, where the owl peep'd,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls.—
Behold the Imperial Mount! 'tis thus the mighty falls,"
Childe Harold.

The *Palatine*, as we now see it, is about 1½ m. in circuit; the soil is composed of crumbled fragments of masonry, and in many parts it covers the original surface to a depth of nearly 20 feet. The hill is portioned out in gardens and vineyards; the grounds

of the *Villa Farnese* occupy the whole north-western side. Adjoining them, on the S., and standing nearly in the centre of the hill, is the *Villa Spada* or *Palatina*, known also as the *Villa Mills*, from the English gentleman of that name to whom the property once belonged. A road commencing at the Arch of Titus, and called the *Via Polveriera*, leads to the convent of *S. Bonaventura*, and separates the above-named villas from the gardens of the convent, and from the *Vigna di S. Sebastiano* on the S.E. On the S. are the *Orti Roncioni*; and at the S.W. extremity is the *Vigna del Collegio Inglese*. In each of these localities we shall find some ruins to engage our attention. 1. *Furnese Gardens*. Ascending the *Via Polveriera* from the Arch of Titus, we first pass some arches and other fragments, which from their position have been identified with the vestibule of Nero's house. Not far distant is the entrance to the Farnese Gardens by a gateway on the rt. hand. The first objects which occur are remains of walls and vaults; and higher up, beneath a grove of ilex, on the spot where the Arcadian Academy formerly held its meetings, are numerous fragments of entablature, cornices, and capitals, with trophies apparently indicative of a naval triumph; these fragments have been collected from different parts of the ground, and are supposed to have belonged to the temple erected by Augustus to Apollo. On the western angle of the hill above the ch. of Sta. Anastasia are some ruins which antiquaries regard as those of the palace added by Tiberius. On the S.S.W. is a semicircular ruin, called by Canina the *Meniano Palatina*, looking over the Circus Maximus, and forming the extreme point in this direction of the buildings raised by Augustus. On the higher part of the hill are the vaults called by the ciceroni the "Baths of Livia." They retain their original stucco, and are still decorated with some beautiful arabesques and gilding. They have a place for heating water, and a passage for vapour is left between the wall and the facing. Near

them are considerable remains of substructions, which are generally supposed to be the remains of the Temple of Apollo; the recesses and compartments still traceable in the walls adjoining have been considered with great probability to mark the site of the Palatine library. A villa at this extremity of the hill, said to have been painted by the pupils of Raphael, commands one of the finest views of Rome. At the N.W. extremity of the Palatine, and extending from thence for nearly 200 yards behind the ch. of San Teodoro, are the ruins of the additions made by Caligula on the massive substructions formed of square blocks of pumice tufa, probably of the kingly period. At the angle overlooking the Forum Boarium were the stairs leading to the Pulchrum Littus, traces of which have been lately laid bare: near this was the site of the Porta Mugnonia. Some antiquaries place the Temple of Augustus at the eastern extremity of Caligula's additions to the Palace of the Cæsars, where considerable excavations have been lately made, and laid bare some columns, which are supposed to have supported the balcony from which the emperors viewed the games in the Circus Maximus.* 2. The *Villa Palatina* acquired considerable interest from the discoveries of the French Abbé Rancourel in 1777, who concluded that it occupied the site of the house of Augustus. The villa is entered from the *Via Polveriera*, nearly opposite the convent of *S. Bonaventura*. The subterranean chambers excavated by Rancourel and Barberi are several feet below the present surface: they were formerly called the "Baths of Nero," and have been latterly described as the *cœnacula* of the palace of Augustus; but these are mere names, for which there is not a shadow of authority. In several of these chambers the stucco is preserved; and from what remains they all appear to have been richly ornamented.

* Behind this ruin, at the base of the Palatine, some chambers have been recently opened, the walls of which are covered with names and figures of men and animals roughly scratched upon them. Some are in Greek, and all appear to be not later than the third century.

Two of the rooms are octagons, with domes admitting light by the top. The forms and architecture of these chambers have been justly admired by professional travellers. The inscription "Bonis Artibus," on a fragment of an ancient column, was added by the Abbé Rancourel. The Casino of the Villa has a portico painted by Giulio Romano, and lately restored by Camuccini. 3. *Orti Roncioni*: the Villa Palatina overlooks these gardens. They are enclosed by 2 parallel walls of great extent, which appear by the recess in the middle and by the curved extremity, to justify the name of "Hippodrome," given to the locality by the antiquaries. In the upper gardens is the semicircular ruin of a theatre already mentioned. 4. *Vigna di S. Bonaventura*, &c. Returning to the Via Gregorio, on our way to examine the S. side of the hill, we pass the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brick-work, which evidently belonged to the house of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are some ruins which appear to have been the reservoirs of a bath. 5. *Vigna del Collegio Inglese*, approached, on the side of the Circus Maximus, through a private house on the Via de' Cerchi; a steep and dirty staircase conducts us to the ruins, which are more extensive and picturesque than any now visible on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco, are interspersed with masses of buildings of different periods, among which are found mosaic pavements and fragments of ancient paintings. This is the part said to have been inhabited by Heraclius in the 7th century. Any attempt to describe these ruins or assign them to particular emperors would be mere loss of time. The names given to the circular chambers and other portions are names and nothing more; and their general accuracy may be estimated by the fact that

the cicceroni show a circular room as the bath in which Seneca was bled to death, although he is known to have died near the 4th m. on the Via Appia. These fine ruins, clothed in ivy and creeping plants, and diversified by laurels and ilex, supply the artist with innumerable combinations for his pencil. At the angle of the hill towards the Piazza di S. Gregorio is a vineyard in which stood the Septizonium of Septimius Severus, built in A.D. 198 by that emperor, in order, it is said, to meet the eye of his African countrymen on their arriving in the capital. It derived its name from the 7 tiers of arcades rising above each other of which it consisted. It formed the last imperial addition to the Palace of the Cæsars. During the middle ages it was converted into a fortress by the Roman nobility; a portion of it was still standing in the 16th century, when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's.

Basilica of Constantine, formerly supposed to be the Temple of Peace, erected by Vespasian to receive the spoils brought by his son Titus from Jerusalem. It has, however, been decisively proved that this temple was entirely consumed by fire in the reign of Commodus; and the antiquaries were long at fault in discovering the probable purpose of the existing ruin. Professor Nibby was the first who suggested that they were the remains of the Basilica of Constantine. The style, indeed, indicates the decline of art, and the execution shows that it is properly referred to the time of Constantine. It is, therefore, believed that the building was erected by Maxentius from the ruins of the Temple of Peace, and dedicated, after his death, to his successful rival. Small chambers have been found under the ruins, which may have belonged to the Temple of Peace, and some of the paving bricks are marked with the name of Domitian; both facts supporting the conjecture that it was built on the ruins of an earlier edifice. A small portion

only of the original building is now standing, but there is sufficient to permit of its plan being made out with some approach to accuracy. It appears that it was 320 feet long and 235 wide; and that it consisted of a nave and 2 side aisles, divided into 3 large arches about 80 feet across. Those which formed one of the naves still remain; but the rest have disappeared, together with the central aisle. Recent excavations have proved that the original entrance faced the Coliseum, where traces of an external arcade have been discovered. The vaulted roof seems to have been supported by 8 marble columns of the Corinthian order, 62 feet in height, 1 of which was standing in the time of Paul V., who removed it to the Piazza of Sta. Maria Maggiore. In the fragment which remains the vaultings are decorated with large sunk octagonal panels filled with stucco ornaments. The middle arch is deeper than the others, which have 2 rows of small arches, destroying the effect by insignificant details. The principal tribune was placed at the extremity of the central aisle. A winding brick staircase leading to the roof is nearly entire. The pavement was of cipollino, giallo antico, and other marbles. The whole arrangement of the building seems to have suggested the forms of the early churches; and there is no doubt that at least a portion of the edifice was converted into a place of worship soon after the time of Constantine.

§ 58. TEMPLES.

Temple of Æsculapius, on the island of the Tiber, which was sacred to the god of medicine. This celebrated temple was built B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in accordance with the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from plague. The story of their voyage is too well known to the readers of Livy to require a repetition of the details; it will be sufficient to state that, on their return with the statue

of the god, it was found that a serpent had entered the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent went out of the vessel and hid himself in the reeds of the island. A temple was therefore erected to him, and the whole island was faced with travertine, its form being reduced to the resemblance of a ship. Some remains of this curious work are still visible. The masses of stone which formed the sides are well preserved at the southern end, and may be seen from both bridges. The Ch. and Convent of San Bartolommeo are supposed to stand on the site of the temple and of the famous hospital which was attached to it. By descending from the gardens of the convent upon the massive ruins which form the southern point of the island, we may still see the staff and serpent of Æsculapius sculptured on the stones of the ship's bow. The marbles in the convent garden, and the 24 granite columns in the interior of the ch., no doubt belonged to the temple. In the centre of the island was an Egyptian obelisk placed so as to resemble a ship's mast; from the remains of a basement discovered by Bellori in 1676, it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was long preserved in the Villa Albani, but it has now passed with other treasures of that collection to the Museum of the Louvre. Besides the temple of Æsculapius, there were 2 small temples on the island, the one dedicated to Jupiter, the other to Faunus; they are mentioned by Livy and the poets, but all traces of them have disappeared under the mass of houses with which the island is now covered.

Temple of Antoninus and Faustina, in the Roman Forum, now the Ch. of S. Lorenzo in Miranda. This interesting ruin is proved by the inscription to be the temple dedicated by the senate to Faustina, wife of the emperor Antoninus Pius, who was afterwards admitted to the same honour.

It consists of a portico of 10 Corinthian columns, 6 in front, and 2 returned on the flanks. Each column is composed of a single block of cipollino, or Carystian marble, about 46 feet in height, with bases and capitals of Parian marble. The cella, of which 2 sides remain, is built of large blocks of peperino, formerly faced with marble. The ascent to the temple was ascertained, by excavations made in 1810, to be by a flight of 21 marble steps. The cella and portico have preserved a considerable portion of their magnificent entablatures. The frieze and cornice are exquisitely sculptured, with griffins, vases, and candelabra; over the portico is the inscription, "DIVO ANTONINO ET DIVÆ FAUSTINÆ. EX. S. C." The columns are beautifully proportioned, and the whole building is in the finest style of art. It is supposed to date from the middle of the 2nd century of our era. This temple is frequently represented on coins of Faustina, and on a bas-relief preserved at the Villa Medici.

Temple of Antoninus Pius, in the Piazza di Pietra, the site of the Forum of Antoninus. It is considered by the German antiquaries to be the Temple of Marciana, sister of Trajan. The reader will probably be already familiar with this temple, under the name of the Dogana di Terra, or Roman custom-house. The 11 columns now visible have suffered severely from the action of fire; they belonged to one of the sides of the portico, which, according to the plan of Palladio, originally contained 15 columns. They are of Greek marble, in the Corinthian style, $4\frac{1}{2}$ feet in diameter, and $42\frac{1}{2}$ feet high. The bases and capitals have almost disappeared, and very little of the ancient architrave has been preserved. Innocent XII. built up a wall behind the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with some fragments of the cella, which form apparently the foundation of the modern wall.

Temple of Bacchus, a doubtful name given to a ruin near the Grotto of Egeria, the deserted church of S. Urbano, now converted into a farm-house. It was formerly called the Temple of Honour and Virtue. It is a rectangular building, with a portico of 4 white marble columns of the Corinthian style, supposed to be taken from some other building of the time of the Antonines. The intercolumniations were walled up when the building was adapted for Christian worship, and half the columns are consequently concealed. The interior retains a portion of its ancient stucco frieze, representing various trophies of war, but greatly damaged; in the vault are sunk octagonal panels; in the centre of the roof are the remains of a bas-relief, representing two persons sacrificing with uncovered heads. The building was converted into a church by Urban VIII., when a circular altar, with a Greek inscription, was found in the subterranean oratory. This inscription refers to Bacchus, and has given the building its present name. The paintings in the interior, representing events in the life of Christ, S. Cecilia, &c., are curious specimens of art of the 11th century.

Temple of Ceres and Proserpine, now forming part of the church of S. Maria in Cosmedin, near the temple of Vesta, better known as the Bocca della Verità. The temple was rebuilt by Tiberius. Eight columns of the peristyle, of white marble, and finely fluted, are partly walled up in the modern portico. By ascending to the gallery above, the capitals may be examined; they are of the composite order, beautifully worked in the purest marble. The great width of the intercolumniations may be noticed as one of the peculiarities of this fragment. In the church are 2 other columns, which apparently formed the flank of the ancient portico, and behind the church are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have destroyed, for the purpose of enlarging the old basilica. Under the modern portico is the great marble mask which has given

rise to the name "Bocca della Verità." It represents a large round face, with an open mouth. It is supposed that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, under the belief that it would close upon him if he swore falsely. The church adjoining is interesting as an early example of the basilica; it was founded by St. Dionysius in the 3rd century, on the ruins of the temple, and rebuilt A.D. 782, by Adrian I., who is said to have been engaged for an entire year in removing the immense substructions of the ancient cella!

Temple of Concord, erected by Camillus, after the expulsion of the Gauls, entirely rebuilt by Tiberius A.D. 763, and repaired by Septimius Severus. It is situated at the base of the Capitol, behind the Arch of Septimius Severus. This name was formerly given to the portico of 8 columns of the Temple of Saturn, and the true site of the Temple of Concord was unknown before the year 1817. The French, in excavating the soil around the 3 columns of the Temple of Vespasian, discovered a *cella* and 4 inscriptions, in which the name "Concordia" left no doubt of the real character of this ruin. Subsequent excavations have exposed a great part of the basement, and particularly a portion of the flank, which is tolerably well preserved. The existing remains show that the portico was smaller than the cella, in order to adapt it to the narrowness of the ground. The pavement was of various coloured marbles. On the threshold of the cella is the impression of a caduceus, a supposed allusion to the divinity to whom the temple is dedicated. From the state of the numerous fragments of ornaments and carvings discovered among the ruins, it is believed that the temple was destroyed by fire. On the side next the arch is a mass of brickwork, the remains of some building of the middle ages, often confounded with the temple. The inscriptions alluded to above, and the style of architecture, show that the present fragment is an imperial ruin;

there is little doubt, however, that it occupies the site of the republican Temple of Concord, so celebrated in the history of the Catiline conspiracy. In the middle ages a church, dedicated to S. Sergius, stood between it and the Arch of Septimius Severus, and was very probably constructed with marbles taken from its ruins. There are some elegant specimens of the bases of the columns, which stood inside the edifice, in the lower corridor of the Capitoline Museum.

Temple of the Divus Rediculus, a name given to an elegant little temple situated in the valley of the Almone, near the Nymphæum of Egeria, from the belief that it was the temple founded in commemoration of Hannibal's retreat from Rome. It appears, however, that the authority for the name *Rediculus* is very slight, as Pliny mentions the scene of the retreat as 2 m. from the city, on the other side of the Appian. The name is now generally rejected, and the building is considered to be a tomb. The period of its construction is unknown, but the variety and beauty of the ornaments would seem to show that it is not, as was once supposed, a republican work, but an imperial structure. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece; and the cornice is sculptured like the finest marble. Whether it be a temple or a tomb, the rich chiselling lavished on so poor a design convinces me that it was fully as late as Septimius Severus."—*Forsyth*. It is nearly square, and is built of yellow brick, with a basement and pilasters of red. On the southern side, where a road seems formerly to have passed, it has small octagonal columns. The modillions of the cornice and other ornaments are well preserved, and are beautifully executed. On the northern side is the pediment, on which stood probably a portico of peperino columns, fragments of which may be seen scattered about. From this portico was the principal entrance to the interior by a square doorway. Before the destruction of

the vaulting the inside was divided into 2 floors; the uppermost, a large square chamber, was decorated with stucco ornaments. The building is now used as a stable for cattle.

Temple of Fortuna Virilis, near the Ponte Rotto, now the ch. of Santa Maria Egizziaca, belonging to the Armenian Catholics. It was originally built by Servius Tullius; after being destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations in recent years. It is an oblong building, of travertine and tufa, standing on a solid basement of travertine, which has recently been laid open to the level of the ancient road. The front had a portico of 4 columns, which has been walled up in the intercolumniations; the only flank now visible has 7 columns, 5 of which are joined to the walls of the cella. The columns are Ionic, 28 feet high; they support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabra, and figures of children. The columns and entablature are covered with a hard marble stucco. The basement is much admired by architects; the details of its Ionic are generally regarded as the purest specimen of that order in Rome.

Temple of Hercules Custos.—In the garden of the Sommaschi fathers are some remains of a circular temple, which Mr. Burgess identifies with this name, on the strength of a passage in Ovid, who places it in the Flaminian Circus. The ruins consist of 4 columns of peperino half buried in the soil. In the cellars below there is another column of the same kind, and more might probably be discovered by excavating. The style is supposed to be Ionic.

Temples of Juno Matuta, Hope, and Piety. The Ch. of S. Niccolò in Carcere is built on the site of 3 temples, which may still be identified by the columns standing in their original positions. The ch. occupies the space of the middle temple, and portions of the peristyles of the others are built into the side walls. Of the one on the l. hand 6 columns in the Doric style re-

main. The centre fragment is Corinthian; 4 of its columns have been preserved, 3 of which are in the elevation of the ch. The third temple, of which 6 columns with their capitals are standing, is Ionic. The style and workmanship of these ruins have generally been considered to refer them to the period of the republic; and if we admit the names under which they have long passed, they will mark the site of the Forum Olitorium. Many attempts have been made to identify the central ruin with that Temple of Piety which was erected on the site of the Decemviral prisons, to commemorate the celebrated story of the "Caritas Romana." It appears, however, to be decisive, from the statement of Pliny, that the prison and temple were both displaced in his time by the Theatre of Marcellus, and it would therefore be useless to enter into any of the controversies on the subject. Those writers who have identified the site with the Forum Olitorium have recognised in the central ruin the Temple of Piety, built by Acilius Glabrio, the duumvir, in fulfilment of his father's vow at the Pass of Thermopylæ; but this theory is also met by difficulties which we must leave the Roman antiquaries to discuss. There is a cell at the base of the columns, which is shown to strangers by torchlight as the scene of the affecting story to which we have alluded. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it inspired those beautiful lines in the fourth canto of 'Childe Harold' in which the poet pictures the scene which has given such celebrity to the Roman daughter:—

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,
The milk of his own gift:—It is her sire,
To whom she renders back the debt of blood
Born with her birth. No: he shall not ex-
pire—

While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile, whose deep stream rises
higher

Than Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm
holds no such tide.

The starry fable of the milky-way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss
Where sparkle distant worlds:—Oh, holiest
nurse!

No drop of that clear stream its way shall
miss

To thy sire's heart, replenishing its source
With life, as our freed souls rejoin the universe."

Temple of Jupiter Capitolinus.—Although this magnificent temple, the pride and wonder of ancient Rome, has disappeared, a catalogue of the Roman temples would hardly seem complete without some notice of its site. It was long supposed to have stood on the site of the Cafarelli Palace, but it has been shown by Canina, the best living authority on the topography of Rome, to have occupied the summit of the opposite hill, the present site of the ch. and convent of the Ara Cœli. The temple, as we learn from Livy, was founded by Tarquinius Priscus, and was 200 ft. in length, and 185 ft. in breadth. It was burnt B.C. 83, and rebuilt from its foundations by Sylla, who decorated it with columns of Pentelic marble, brought from the splendid temple of Jupiter Olympius at Athens. It was subsequently restored by Lucius Catulus, and entirely destroyed during the Vitellian riots, in A.D. 69, when so many monuments suffered from the barbarism of an undisciplined soldiery: re-erected by Vespasian, it was again burned down, and rebuilt for the fourth time by Domitian. It is accurately described by Dionysius, who says that it was divided into 3 cellæ, that in the centre being dedicated to Jupiter, that on the rt. to Minerva, and that on the l. to Juno. As there is no trace of the building itself, it would be superfluous to dwell upon its details further than to mention that it was this temple which was struck by lightning B.C. 64, when the celebrated bronze wolf was injured, as described

by Cicero. In the cell of Jupiter stood the statue of the god, which is represented, on medals still extant, in a sitting posture, with the foot extended. A well-known tradition states that Leo I., in the middle of the 5th century, melted down this statue to cast the bronze figure of St. Peter; but the tradition, though repeated by numerous writers, does not seem to rest on any recognised authority. Several fathers of the Church—St. Jerome, St. Augustin, St. Ambrose, and others—mention the temple as existing in their time; and there are other authorities which notice it as late as the 8th century, from which period every trace of it is lost.

Temple of Jupiter Feretrius.—This temple is also supposed to have stood on the same summit of the Capitoline hill, and in latter times to have formed with the 3 smaller edifices—dedicated to Mars Ultor, Venus Victrix, and Jupiter Sponsor—the 4 temples placed at the angles of that of Jupiter Capitolinus. The original temple was the first erected in Rome, and was built by Romulus to receive the spoils taken from Acron king of Cœnina.

Temple of Minerva Chalcidica, in the Roman Forum, between the Palatine and the supposed site of the Temple of Castor and Pollux. This ruin has been keenly contested by the antiquaries, having been called at various times the Temple of Jupiter Stator, the Græcostasis, a part of the Comitium, a senate-house, and even the bridge of Caligula. The present name is that given to it by Chev. Bunsen, who connects it with the Curia Julia, whilst Canina supposes it to have been the Curia Julia itself. It consists of 3 fluted columns of Greek marble in the Corinthian style, on a basement of travertine and tufa faced with marble, and from 25 to 30 ft. in height. The columns support an entablature of great richness, but beautifully proportioned. The flutings are about 9 in. across; the columns are 47½ ft. high, and 4 ft. 9 in. in diameter. In execution and proportion the fragment is universally considered of the highest

order of art, and architects still regard it as the most perfect model of the Corinthian order. In 1817 it was excavated to the base for the purpose of finding the angles, and more recent investigations have proved that it formed a portion of an extensive edifice, of which the foundations may be traced for a considerable distance. Numerous mouldings and fragments of columns have been recently discovered in the excavations of the Basilica Julia, and it is probable that the north-western foundations will be laid bare as these excavations are continued. The fragments of the *Fasti Consulares*, preserved in the Capitol, were found near this ruin in the 16th century.

Temple of Minerva Medica, a picturesque ruin, so called, on the Esquiline, near the Porta Maggiore, consisting of a decagonal building, 80 ft. in diameter, with a large dome of brick, which forms a conspicuous object from all parts of the surrounding country. The circumference has 9 large niches for statues, which suggested the idea that it was a pantheon dedicated to Minerva Medica. The discovery of 7 of these statues at various times, and particularly of those of Minerva and Æsculapius, confirms this view, although several attempts have been made by the antiquaries to shake the popular belief, and give the ruin a name of their own creation. The bare walls and some vestiges of buttresses alone remain; but the building appears to have been lined with marble. There are no traces of a portico. The age of the temple is not known, but it is generally referred to the time of Diocletian.

Temple of Nerva, or of *Mars Ultor*, between the Roman Forum and that of Trajan. This beautiful fragment was formerly considered to mark the position of the *Forum of Nerva*, or the *Forum Transitorium*, and to be the remains of the magnificent temple erected to that emperor by his successor Trajan. Mr. Burgess, however, and other antiquaries, adopt the opinion of Palladio, and regard it as the temple of Mars Ultor, erected by Augustus, whose Forum stood near. The

work of Desgodetz contains 4 plates of the details under the same name. Niebuhr, on the other hand, like most of the modern German archaeologists systematically opposed to all who preceded them, has given it another name, by supposing it to have formed part of the *Baths of Caius and Lucius Cæsar*. The ruin, which has recently been excavated to its base, consists of a portion of the cella, with 3 pillars of the rt. peristyle, and a pilaster, of Carrara marble, in the Corinthian style, and are said to be 54 feet high. The ornaments are in the purest style, and the proportions are regarded by architects as a model of the order. Behind the columns, and partly resting on them, is a high brick tower belonging to the convent of the Nunziatina, which is believed to conceal the inner peristyle of the temple. Close to the ruin is an ancient arch, called *L'Arco de' Pantani*, half buried in the soil, which formed one of the ancient entrances to the Forum Palladium. The wall of the Forum may be traced as far as the Piazza del Grillo; it is a stupendous fragment, between 500 and 600 feet in length, built of square blocks, and of great height. It makes 3 or 4 angles, and was originally pierced with 4 arches, now walled up, and half buried in the soil.

Temple, more properly the *Portico*, of *Pallas Minerva*, commonly called the *Colonnacce*, not far from the ruins of the Temple of Nerva. This fragment, which is well known from models and engravings, is one of the most beautiful ruins in Rome, although the details may be considered to mark the period of the decline of art. It consists of 2 columns of the Corinthian order, supporting a fine entablature and continued frieze. The columns are more than half buried in the earth, but their height is estimated at 35 feet, and their circumference at 11 feet. They stand in front of a solid wall of peperino, on which the capital of a pilaster is still visible. The frieze is richly ornamented with sculpture, representing the arts patronised by Minerva. In

phael, whose tomb is in the 3rd chapel on the left; this chapel was endowed by him, and is distinguished by the statue of the *Madonna del Sasso*, executed at his request by his friend and pupil *Lorenzetto*. The Roman antiquaries, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts of *Vasari's* statement respecting the tomb of *Raphael*. It was at length determined to settle the question by examining the spot, and accordingly, on the 14th September, 1833, the place was opened in the presence of several ecclesiastical dignitaries, and of *Camuccini* and other artists resident in Rome. The statement of *Vasari* was completely verified, and the bones of the immortal painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by *Camuccini*, and thus preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings and points; some of these were kept by the sculptor *Fabris*, of Rome, who is also in possession of casts from the skull and the right hand. *Passavant* remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of *Raphael*, and which had been the admiration of the followers of *Gall* and *Spurzheim*. The reputation of this relic naturally fell with its change of name, the more irretrievably as it proved to have belonged to an individual of no celebrity." — *Quart. Rev.* In the same is the tomb of *Annibale Ca-*

racci; and in other parts of the building are buried *Baldassare Peruzzi*, *Pierino del Vaga*, *Giovanni da Udine*, *Taddeo Zuccari*, and other eminent painters. The monument containing the heart of Cardinal *Consalvi*, who was titular of this ch., erected by his friends, with a bust by *Thorwaldsen*, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. The Pantheon, formerly surrounded by shops and houses, has been considerably opened of late years, and it is expected will be soon entirely so, the government having purchased the greater number of those still built against it for the purpose of pulling them down.

Temple of Quirinus.—This celebrated temple, founded by *Numa*, rebuilt, according to *Livy*, by the consul *Papirius*, and again by *Augustus*, occupied the spot where *Romulus* miraculously disappeared during the thunder-storm. The ch. of *San Vitale*, in the Jesuits' gardens on the *Quirinal*, is supposed to mark its precise site. *Fulvio* states that he saw the foundations of the temple excavated on this spot, and that *Otho* of Milan, then Senator of Rome, removed all the remains and ornaments which were discovered, in order to form the steps of the ch. of the *Ara Cœli* and the Capitol. Several fragments of antiquity have been discovered at various times in this garden, but no actual remains of the temple are now visible.

Temple of Remus, in the Roman Forum, called by *Bunsen* and others the *Ædes Penatium*. A circular temple of imperial times, about 30 feet in diameter, more than half buried in the soil. In the year 527 it was adapted by *Felix IV.* as the vestibule to his basilica of *S. Cosimo* and *S. Damiano*. *Urban VIII.* is said to have added the bronze doors, of Etruscan workmanship, which were found at *Perugia*. He is also said to have placed in their present position the two porphyry columns, with the cornice, the remains probably of the ancient portico. The cornice serves as the jambs of the doorway, and its sculpture does not

appear to be earlier than the latter part of the 2nd century. On one side of this entrance are 2 cipollino columns, one with a capital, and part of an entablature, deeply buried; they were formerly supposed to have belonged to the original portico, but nothing certain is known of their date or purpose. The ch. behind is raised about 20 ft. above the ancient level of the temple, which may be seen by descending into the oratory below the crypt. The temple is remarkable for its echo. In the crypt were found the celebrated fragments of the Plan of Rome, the *Pianta Capitolina*, which are now preserved in the museum of the Capitol; they are supposed to have been engraved in the time of Septimius Severus or Caracalla, and to have served as the pavement of the temple.

Temple of Romulus.—The ch. of San Teodoro, situated at the southern extremity of the Campo Vaccino, under the Palatine, has been supposed by some antiquaries to occupy the site of this temple. Its form is circular, from which circumstance, and from its being mentioned by Ovid as standing on the Via Nova, and its being subjected to frequent inundations as stated by Horace, it has been considered by Canina and the Roman antiquarians to be the celebrated Temple of Vesta. The antiquaries who refer it to Romulus rely chiefly on the alleged fact that the bronze wolf now in the Capitol, and said to have been found in this neighbourhood, was that mentioned by Dionysius as standing at the Temple of Romulus. But there is no proof that the wolf was actually found there; and therefore too much value must not be attached to this doubtful statement. A stronger argument might be found in the fact that the Roman matrons carried their children to the Temple of Romulus to be cured, as they now do to the ch. of S. Teodoro. Whatever may be the true state of the case, there is no doubt that the ch. is of high antiquity; it was repaired by Adrian I. in 774, and rebuilt by Nicholas V. in 1450.

Temple of Romulus (son of Maxentius).—The name given by recent antiquaries to the building adjoining the

circus called that of Caracalla, and vulgarly known as the "Scuderia." Few ruins have been more disputed; some calling them the stables of the circus, others the *Mutatorium Cæsaris*, and others a *Serapeon*. The circus is known, from an inscription found there in 1825, to have been consecrated by Maxentius, A.D. 311; and the present building is regarded as the temple erected by him to his son Romulus. It is a circular temple, with a vaulted roof supported by a central octagonal pier, and is enclosed in a large rectangular court, surrounded by the remains of a corridor. In the basement are niches for sepulchral urns, so that it seems to have been used both as a tomb and as a temple. The diameter of the building is about 106 feet, and the thickness of the walls is not less than 14 feet. There are two representations of this temple on coins of Romulus, one representing it with a portico, the other with a dome. A few years ago the ruin was called the *Torre de' Borgia*; from this circumstance it is supposed to have been fortified as a stronghold by the Borgia family.

Temple of Saturn, on the Clivus Capitolinus, overlooking the Roman Forum, called by Poggio Fiorentino and others in the 15th century the Temple of Concord. The evidence upon which the name of Fortune was given to the ruin is extremely slight. The ruin consists of a rude Ionic portico of 8 granite columns 43 feet high and 13 feet in circumference, placed on a basement of travertine. Six of these columns are in front, and 2 on the flanks; but they have been so clumsily restored that the intercolumniations are unequal; the columns are of different diameters, the mouldings of the base are irregular, and the capitals of white marble are in the lowest style of the Ionic order. One of the shafts is composed of fragments so badly put together that its diameter is greater under the capital than it is in the middle; the pediment is a mixture of brick and travertine with fragments taken from other buildings, and has arches over the intercolumniations. On the arc'

trave is the inscription, SENATVS . POPVLVSQVE . ROMANVS . INCENDIO . CONSVMPVTVM . RESTITVIT. The restoration, whenever it took place, was conducted without any regard to the principles of art; and the portico as it stands is the most tasteless monument of the Forum. Poggio, who describes its appearance in the 15th century, saw it nearly entire; during his stay in Rome the greater part of it was demolished, and he mentions having witnessed the destruction of the *cella* and many of the marble ornaments, for the purpose of making lime. The destination of this temple has been settled by the recent discovery of the Milliarium Aureum at one of its angles, on the side of the Clivus Capitolinus, which passed before it; and which is further confirmed by an inscription on an altar found near it, now in the Museum of the Capitol, which refers to the *Ærarium* or Treasury, which it is well known formed an accessory or a part of the Temple of Saturn.

Temple of the Sun.—Under this name have been described some enormous masses of masonry on the terrace of the Colonna gardens on the Quirinal. They consist of part of an architrave and frieze and the angle of a pediment, all highly enriched, in the Corinthian style. In point of size they are the most stupendous fragments known, and, after antiquaries and architects have exhausted conjecture on their probable purpose, it has become a question whether the building for which they were intended was ever erected. Some writers have supposed that they belong to a temple of the Sun built by Aurelian; others, that they are to be referred to the *Senaculum* of Heliogabalus; but nothing whatever is known upon which we can venture to rely. Their style and ornaments are certainly in favour of the opinion which fixes their age at a period when art was beginning to decline; although the work appears too good to be as late as the time of Aure-

If the temple were ever built, can be no doubt that so colossal fee placed on this commanding on must have been a noble object

from all parts of Rome. In the same gardens, overlooking the Piazza Pilotta, are considerable remains of the Baths of Constantine, now converted into granaries.

Temple of Venus and Cupid, a ruin long known by this name, but called by the German antiquaries the *Nymphæum of Alexander*, situated in a vineyard, near the ch. of Santa Croce in Gerusalemme, between the city walls and the Claudian aqueduct. It has been called at various times the Temple of *Spes Vetus*, the Sessorium, and the Temple of Venus and Cupid. The latter seems to be supported by tradition, and by the discovery, among the ruins, of a statue with which the name is obviously connected. This statue, now preserved in the Vatican, is a Venus with Cupid at her feet; on the pedestal is an inscription showing that it was dedicated to Venus by Salustia, the wife of Alex. Severus. The ruin possesses little interest, and consists merely of 2 lateral walls of brick and a large niche. Its general appearance is rather that of a basilica than an ancient temple.

Temple of Venus Erycina.—In the grounds of the Villa Barberini, beyond the Baths of Diocletian, are some ruins which are identified with a Temple of Venus, placed by the Regionaries in this locality. A circular chamber, an *adytum*, and the great doorway with lateral niches may still be traced. The temple, and all the other buildings which once adorned the gardens of Sallust, now included within the grounds of the Villa Barberini, are supposed to have been ruined by Alaric, who entered Rome by the neighbouring Porta Salara.

Temple of Venus and Rome, between the ch. of Santa Francesca Romana and the Coliseum; a double temple, designed and built by Hadrian, to show that he was superior as an architect to Apollodorus, whose skill in building the Forum of Trajan had excited the envy of the emperor. The building is also interesting in connexion with the fate of that great architect, for, when asked by Hadrian for his opinion on this temple, his criticism was too honest to be forgiven, and he paid the

penalty with his life. The only portions of the building now standing are the remains of the cellæ on the side of the Via Sacra, and the 2 vaulted niches which contained the sitting statues of the deities. Considerable fragments, however, have been brought to light, which have enabled architects to trace the plan and ascertain its measurements. It appears from these fragments that the building consisted of 2 cellæ. At each end was a portico of 10 fluted marble columns 6 feet in diameter, one facing the Forum, the other facing the Coliseum. The cellæ joined each other by the vaulted niches which form the most conspicuous portions of the existing ruin. The building was raised on a platform of 7 marble steps, 360 feet long and about 175 feet wide, surrounded by a peristyle, composed of nearly 200 columns of grey granite, of which numerous fragments are still seen in different parts of the ground. From the diameter of these fragments the columns are supposed to have been nearly 40 feet in height. This colonnade and platform rested on a rectangular basement raised 26 feet above the level opposite the Coliseum. The flank, which may be traced from the Arch of Titus to the Meta Sudans, has been constructed in platforms of different lengths, so as to obviate the difficulty caused by the inequality of the ground. The basement of the principal front facing the Coliseum contains at each end the remains of 2 large flights of steps. The apertures in this basement formerly gave rise to some controversy as to their original purpose, but they are now believed to be sepulchral vaults excavated during the middle ages. The square mass in front of the steps at the eastern angle is supposed to be the pedestal of the colossal statue of Nero. The Prussian antiquaries in the 'Beschreibung,' and Burgess, in his 'Antiquities,' give plans and restorations of the whole structure; these plans, which are certainly borne out by the existing ruins, show that, in spite of the criticism of Apollodorus, it was one of the grandest edifices of Rome, distinguished by a

remarkable regularity of design, and by great splendour of decoration. It is moreover a very instructive fragment, and is better calculated to give an idea of a Roman temple than any other ruin which has been preserved to us.

Temple of Vespasian, on the Clivus Capitolinus, above the Roman Forum, called the Temple of Jupiter Tonans by the elder Roman antiquaries, the Temple of Vespasian by Canina, and that of Saturn by Niebuhr, Bunsen, and other German authorities. Prior to the French invasion, the 3 beautiful columns which compose this ruin were buried nearly to their capitals in the accumulated rubbish. The French ascertained, by perforating the soil, that the basement had been partly removed; it was therefore necessary to remove the entablature and secure the shafts by scaffolding; the basement was then carefully restored, the ground was cleared, and the entablature replaced in its original position. To this ingenious restoration we are indebted for one of the most picturesque ruins of the Forum. The only portion of the basement which was found in its proper place contained the marks of steps in the intercolumniations, showing how carefully every foot of ground was economised on this side of the Capitol. The columns are of Carrara marble, in the Corinthian style, deeply fluted; in some parts they retain the purple colour with which they appear to have been painted, like the temples of Pompeii and of Sicily. The basement was coated with marble. On the entablature in front the letters ESTITVER are still visible, the remains of the word *Restituere*, proving that it is a restored building. On the frieze are sculptured various instruments of sacrifice—the knife, the axe, the hammer, the patera, and the flamen's cap. The columns are 4 feet 4 inches in diameter, and the general appearance of the ruin indicates that the temple was of great size and highly ornamented. We have stated that these columns were formerly supposed to belong to the Temple of Jupiter Tonans. It is known that a temple of that name was erected

Augustus in gratitude for his escape from lightning during the expedition in Spain, but it was on the Capitol; the Temple of Vespasian was restored by Septimius Severus and Caracalla, to which the inscription on the entablature above noticed probably refers. To the l. of the temple are some chambers, and the remains of a portico of Corinthian columns with capitals adorned with trophies. It is called by Bunsen the *Schola Xantha*. From an inscription on the entablature the building seems to have contained the statues of the Dii Consentes, after they were replaced, A.D. 368.

Temple of Vesta, a circular temple near the Ponte Rotto and the Temple of Fortuna Virilis, first consecrated under the name of St. Stefano delle Carrozze, and now the church of S. Maria del Sole. This elegant little temple has been for ages the admiration of travellers, and the numerous bronze models of it have made it better known than perhaps any other relic of Rome. The name of Vesta seems to have been handed down by a very ancient tradition, and the form of the building and perhaps its modern name may be received as proofs that the title is properly applied. It must not, however, be supposed that this is the famous Temple of Vesta erected by Numa, and mentioned by Horace in connection with the inundations of the Tiber:—

"Vidimus fluvium Tiberim, retortile
Littore Etrusco violenter undis,
Ire defectum monumenta regum
Templaque Vestæ."

That celebrated temple, in which the Palladium was preserved, was undoubtedly situated nearer to the Roman Forum; and the building now before us is most probably one of those which were erected, in accordance with the institutions of Numa, in each curia. It is generally referred to the time of the Antonines, though there is evidence that it existed in the time of Vespasian, one of whose coins gives a representation of the temple in its existing form. It is probable that it was more than once rebuilt on the original plan. It consists of a circular

cella surrounded by a peristyle composed originally of 20 Corinthian columns, of which one only has been lost. The entablature has entirely disappeared, and the roof has been replaced by an ugly covering of red tiles. The ancient portion of the cella and the columns are of Parian marble. The diameter of the cella, as stated by Nibby, is 26 feet, the circumference of the peristyle 156 feet, the diameter of the columns about 3 feet, and their height 32 feet; so that they contain nearly 11 diameters. Recent Roman writers have attempted to show that this temple ought to be called the Temple of Hercules: but their arguments merely go to prove that there was a temple to the latter deity in the Forum Boarium, and they appear altogether to lose sight of the fact that there were several temples of Vesta, besides the great one in the Roman Forum. In this instance the popular feeling will no doubt prevail, and the old name is likely to be preserved in spite of the local antiquaries.

§ 59. THEATRES AND AMPHITHEATRES.

Theatre of Balbus, erected B.C. 12, by Cornelius Balbus, as a compliment to Augustus. It was the smallest in Rome, although it is said to have contained 11,500 spectators. The Palazzo Cenci stands upon the hill formed by the ruins, but the only fragment now visible is a portion of one of the "cunei," which may be recognised below the palace near the gate of the Ghetto. In an adjoining street is a ruined arch with an architrave resting on 2 half-columns of the Doric order, supposed to be the remains of the *crypto-porticus* of the theatre. Near this the 2 colossal statues of Castor and Pollux, which now stand in the great square of the Capitol, were found in the pontificate of Pius IV.

Theatre of Marcellus, the second theatre opened in Rome. It was built by Augustus, and dedicated to the emperor to the young Marcellus, son of his sister Octavia, whose name he gave to that magnificent portico which he restored near to the theatre as a

place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the first story, are still highly interesting. The building is supposed to have consisted of 3 stories of different orders; the upper one has entirely disappeared, and of the 2 lower only 11 arches of each, and part of the 12th, now remain. This fragment, which may be seen in the Piazza Montanara, shows that the theatre was built externally of large blocks of travertine. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent architectural critics, it is well known that the building excited the admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins in the centre have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, or "cunei," which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is said by the Regionaries that the building was capable of containing 30,000 spectators. In the 11th century it was converted by Pierleone into a fortress, and was afterwards the stronghold of the Savelli. From them it passed to the Massimi and Orsini families.

Theatre of Pompey, the first theatre in stone erected in Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodorice, and may

therefore be considered as entire in the middle of the 6th century. In the middle ages it was converted into a fortress, and was the stronghold of the Orsini during the troubles of the 11th and 12th centuries. There are few monuments with which so many historical facts are associated as this theatre, and there is hardly one so effectually concealed by the modern buildings which have risen upon its ruins. It is recorded by several Latin writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico and the basilica is imperfect. The space occupied by the theatre lies between the chs. of S. Andrea della Valle and San Carlo a Catinari, the Campo di Fiore, the Via de' Chiavari, and the Via de' Giubbonari. The Palazzo Pio is built upon its ruins, and consequently conceals them; but the semicircular form of the theatre, and even the inclination given to the ground by the sloping vaults of the seats, may be distinctly traced by following the houses from the ch. of S.M. della Grotta Pinta to the Piazza de' Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is greatly to be regretted that so little of a building of such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro della Valle, was the famous portico of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica or Regia. In this portico Brutus is said by Appian to have sat in judgment as prætor on the morning of Cæsar's death. Close to the th-

was the memorable Curia, or senate-house, in which

"Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar
fell."

The celebrated statue, well known as the Spada Pompey, was found in the *Vicolo de' Leutari*, near the *Cancellaria*, in 1553. We know from Suetonius that it was removed by Augustus from the Curia, and placed before the basilica on a marble Janus. The spot where it was discovered corresponds precisely with the position indicated by the description of Suetonius. The statue is well known as the chief treasure of the Spada Palace. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription for the temple, whether the third consulate of Pompey should be expressed by *cos. tertium* or *tertio*. The learned men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, precisely as we see it written on the portico of the Pantheon.

Coliseum.—There is no monument of ancient Rome which artists and engravers have made so familiar as the Coliseum; and there is certainly none of which the descriptions and drawings are so far surpassed by the reality. The amphitheatre was founded by Vespasian, A.D. 72, and completed by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem. The Church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr, and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history, and it is not necessary to
 † upon them further than to state

that, at the dedication of the building by Titus, 5000 wild beasts were slain in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight which took place at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the Christian persecutions the amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by the wild beasts of the Coliseum; and the traditions of the Church are filled with the names of martyrs who perished in the arena. The building was originally called the *Flavian Amphitheatre*, in honour of its founders, and the first mention of the name Coliseum occurs in the fragments of the Venerable Bede, who records the famous prophecy of the Anglo-Saxon pilgrims:—

"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls, the world."

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century. Nearly all the authorities agree that two-thirds of the original building have entirely disappeared. The western and southern sides are supposed to have perished during the siege of Robert Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. We have already seen that, after the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and that the palace of St. Mark, the Farnese and the Barberini palaces, were entirely built from its ruins. After these spoliations the popes appear to have been anxious to turn the ruin to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was aban-

done after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-western angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive works have been carried on during the reign of Pius IX., directed by Canina, to prevent any further degradation of this most colossal of Roman ruins. A cross now stands in the middle of the arena, promising for every kiss an indulgence of 200 days; and 14 representations of Our Lord's Passion are placed at regular intervals around it. In the rude pulpit a monk preaches every Friday, and it is impossible not to be impressed with the solemnity of a Christian service in a scene so much identified with the early history of our common faith.

The amphitheatre is built principally of travertine, though large masses of brickwork and tufa are to be seen in different parts of the interior. Its form, as usual, is elliptical. The external elevation consists of 4 stories; the 3 lower are composed of arches supported by piers faced with half-columns, and the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40 square windows. In each of the lower tiers there were 80 arches. The first tier is of the Doric order, and is nearly 30 ft. high; the second is Ionic, about 38 ft. high; the third is Corinthian, of the same height; and the fourth, also Corinthian, is 44 ft. high. Above this was an attic. At the summit of the northern side many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall is stated by Taylor and Cresy to

be 157 English feet; the major axis of the building, including the thickness of the walls, is 620 ft.; the minor axis 513. The length of the arena is 287 ft., the width 180 ft. The superficial area, on the same authority, is nearly 6 acres. The arches were numbered from I. to LXXX., as may still be seen on the N. side. Between those numbered 38 and 39 is one facing the Esquiline, which has neither number nor cornice; it is wider than the others, and is supposed to have been the entrance of the emperor. On the opposite side there was a corresponding entrance from the Palatine, with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state entrances for the solemn processions were at the extremities of the major axis. In the *interior* the centre is, of course, occupied by the arena. Around this were arranged, upon walls gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 external stories. The first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of covered gallery, 13 ft. high and 14 ft. broad, on which the emperor, the senators, and the vestal virgins had their seats. Above this, and separated from it by a wall, were 3 orders of seats called the *cavea*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The *first* order is supposed to have contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the *second* order, consisting of 16 rows of seats. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of separation between the "*Senatus Populusque Romanus*" and the plebeians. Above the third order was the attic and the covered gallery, already mentioned, both of which have entirely disappeared. The Regionaries state that the amphitheatre would contain 87,000 spectators. The floor of

the arena (probably of wood) rested on walls, forming 4 rows of small cells, in which the wild beasts were doubtless confined. A staircase has been made near the old Hermitage, by which visitors may ascend to the upper stories, and from thence as high as the parapet. During the ascent they will traverse the *ambularia* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. At the summit they will observe fragments of columns, cornices, &c., built up in the walls, as if the upper portions had been hastily finished with materials originally destined for other purposes. The scene from the summit is one of the most impressive in the world, and there are few travellers who do not visit the spot by moonlight in order to realise the magnificent description in ' Manfred,' the only description which has ever done justice to the wonders of the Coliseum:—

" I do remember me, that in my youth,

When I was wandering,—upon such a night
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars

Shone through the rents of ruin; from afar
The watchdog bay'd beyond the Tiber; and
More near from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Began and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through level'd battle-
ments,

And twines its roots with the imperial hearths,
Ivy usurps the laurel's place of growth;—
But the gladiator's bloody Circus stands,
A noble wreck in ruinous perfection!
While Cæsar's chambers, and the Augustan
halls,

Grovel on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which soften'd down the hoar austerity
Of rugged desolation, and fill'd up,
As 'twere anew, the gaps of centuries;
Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old:—
The dead but scepter'd sovereigns, who still
rule
Our spirits from their urns."

Considerable speculation has been occasioned by the holes which are seen in the exterior wall of the building, and many learned treatises have been written on the subject. There is no doubt, as Nibby states, that they were made during the middle ages in extracting the iron cramps which bound the stones together, when the value of this metal was very great compared to what it is at present. This statement seems to set at rest the opinion of the older antiquaries, who supposed that they were made to receive the poles of the booths erected in the corridors during the fairs which were held there. Among the numerous dissertations to which the Coliseum has given rise, is one of higher interest than the disputes of the antiquaries,—the quarto volume of Professor Sebastiani, entitled the *Flora Colisea*, in which he enumerates 260 species of plants found among the ruins. With such materials for a *hortus siccus*, it is surprising that the Romans do not make complete collections for sale, on the plan of the Swiss herbaria; we cannot imagine any memorial of the Coliseum which would be more acceptable to the traveller. The Coliseum is now kept in excellent order, and neither filth nor dirt is allowed to accumulate as in most other of the Roman ruins.

Close to the Coliseum is the ruin of the conical fountain called the *Meta Sudans*, which formed an important appendage of the amphitheatre. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 80 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators, after the labours of the arena. It is represented on several medals of the amphitheatre, of the time of Vespasian, Titus, Alexander Severus, &c. The fountain was constructed of brick-work, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work. Two other objects connected with the games of the amphi-

theatre were the Vivarium and the Spoliarium.

In a line with the Meta Sudans, and under the wall of the Temple of Venus and Rome, are the remains of a pedestal upon which the celebrated *Colossus of Nero* is supposed to have stood.

Amphitheatre of Statilius Taurus, now the Monte Citorio.—There appears to have been no doubt among the Roman antiquaries that the Monte Citorio is one of the many artificial hills which we meet with in different parts of the city; and the discovery of some masses of brick-work still retaining the form of "cunei," in laying the foundation of the palace of Innocent X., has been considered to prove conclusively that the hill has arisen on the ruins of this amphitheatre. It was finished in the 4th consulate of Augustus; but it seems, from the silence of the Latin writers, to have been soon eclipsed by the greater attractions of the Coliseum. No trace of the amphitheatre remains, but behind the palace of Monte Citorio lies a colossal column of cippolino, which was evidently from its unfinished state never raised. It is 42 feet long by 4½ feet in diameter, consequently one of the largest known monolithic masses of this marble.

Amphitheatrum Castrense.—Between the Porta S. Giovanni and the Porta Maggiore, and within the precincts of Santa Croce in Gerusalemme, are the remains of this amphitheatre, constructed for the amusement of the troops. Its precise date is unknown, but it was probably anterior to the commencement of the 2nd century of our era. It is built entirely of brick. During the reign of Honorius one of the sides was employed to form a part of the new walls. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. Little remains of the 2nd row. The inside exhibits little beyond the outline of the greatest axis of the ellipse. In the arena, bones of animals have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the

building was richly decorated. Outside the walls, and close to it, are traces of a circus like that of Romulus, to which antiquaries have given the name of C. Varianus.

Circus Maximus, in the hollow between the Palatine and the Aventine, which had already become celebrated as the scene of the Sabine rape. This famous circus was founded by Tarquinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk which we now see in the Piazza del Popolo. The circus was burnt in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a 2nd obelisk on the Spina, the same which we now see in front of St. John Lateran. Theodoric made the last attempt to restore the circus to its former splendour, and after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960 feet. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics, accommodated 150,000 persons; and the whole number of seats was probably not less than 200,000. The end nearest the Tiber was straight, and was occupied by the *carceres*, under which the chariots stood before they started for the race. The other extremity, towards the S.E., was curved. It was surrounded by the porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of shapeless masses of brickwork, which still show the direction of the curve, but are too confused and imperfect to allow of any detailed description. The first meta is supposed to have been nearly opposite the Jewish burial-ground, and the foundations of the Carceres are probably concealed by the church of S. Maria in Cosmedin. The little stream called the Maranna, the *Aqua Crabra*, runs through the circus in its passage to the Tiber. In the first French edition of

Vasi's 'Itinéraire,' published at Rome in 1773, are 2 plates of the Circus Maximus, drawn by Vasi: one giving a restored view of the circus from the descriptions of the Latin writers, the other representing the valley as it was seen in the last century, with the two prostrate obelisks in the centre, and the stately ruins of the Palace of the Cæsars in the background. The new gas-works of Rome, which have been recently erected near the site of the Carceres, have destroyed the oval shape of the circus, and form an eyesore in the beautiful vista which the traveller formerly enjoyed over it from the summits of the Palatine and Aventine hills.

Circus of Romulus or Maxentius, formerly called the *Circus of Caracalla*, situated outside the Porta San Sebastiano, and near to the tomb of Cæcilia Metella.—The name of the Circus of Caracalla was given to these ruins without a shadow of authority, and was exploded by the discovery of 3 inscriptions in 1825, recording that the circus was erected to Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient place for studying the general arrangement of these structures. It presents an oblong, 1580 feet in length and 260 in breadth, according to the measurements of Nibby. The outer wall is nearly entire; on the inner side a terrace has been formed by the fall of the seats. The vault is constructed of brick and small stones, enclosing large earthen vases, introduced to lighten the building. At one end of the circus are the *Carceres* for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other end, which is semicircular as usual, is a great gateway with a flight of steps outside. Two other entrances may be traced near the Carceres, and a fourth in the S.W. angle. On the E. side of the circus is a balcony, or *pulvinar*, supposed to have been the station of the emperor; and nearly opposite some remains of a correspond-

ing building, whence the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not in the middle of the arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is supposed to have been 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Metæ* stood, may be recognised. In 1825 the greater part of this circus was excavated by the Duke Torlonia. During these works, the Spina, the Carceres, the Great Gateway, &c., were brought to light, together with many fragments of statues and bas-reliefs. The most valuable fragments discovered were the 3 inscriptions already mentioned; all of them bore the name of Maxentius. The following, which is the most perfect, has been placed over the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius, and records the fact that he had twice been consul:—DIVO . ROMULO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NEPOTI . T. DIVI . MAXIMIANI . SEN. ORIS . AC . BIS . AVGVSTI. The circular temple adjoining is a remarkable ruin; it is described under its proper head, as the "Temple of Romulus."

Circus Agonalis, or *Alexandri*, built by the emperor Alexander Severus, is clearly identified with the modern Piazza Navona, which still preserves the outline of the circus, and even the elliptical end. It is called by Urlichs the *Stadium of Domitian*. It is about 750 feet in length, and is still sometimes used for chariot-races.

The *Circus of Flora* is supposed to have occupied the site of the Piazza Barberini. The *Flaminian Circus* has entirely disappeared, though considerable remains existed in the 16th century, when the foundations of the Palazzo Mattei were laid. The circus was long used as a rope-walk, and the church of S. Caterina de' Funari,

whose name preserves a memorial of the fact, is supposed to stand nearly on the middle of the arena.

The *Circus of Sallust*, called also the *Apollinaris*, was situated outside the ancient Porta Collina, near the Temple of Venus Erycina. Its form may be easily traced between the Quirinal and Pincian, but nothing more than the outline is visible in the Barberini and Massimi villas. The obelisk which now stands before the Trinità de' Monti was found in this circus.

The *Circus of Nero*, partly covered by the buildings of St. Peter's, was destroyed by Constantine when he began the old basilica, in the 4th century. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in front of St. Peter's stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to be the *Circus of Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

§ 60. COLUMNS.

Column of Antoninus Pius, discovered in 1709 on the Monte Citorio, in the house of the Mission, not far from the spot where the meridian obelisk was found. It was destroyed soon after its discovery. The shaft was a single piece of red granite 48 feet high. Fontana was employed by Clement XI. to raise it, but, the attempt being unsuccessful, the column was used to repair the obelisks erected by Pius VI. The pedestal was taken to the Vatican, where it may be seen in the Giardino della Pigna; it is ornamented with alto-reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription:—DIVO ANTONINO AVGVSTO PIO ANTONINVS AVGVSTVS ET VERVS AVGVSTVS FILII.

Column of Marcus Aurelius Antoninus, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and

the error was perpetuated by an inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio in 1709, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground close by to a certain Adrastus, a freedman of the emperor, charged to guard this column, have removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is an inferior copy of the historical pillar of Trajan. It exhibits the same mixture of orders; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. The bas-reliefs represent the conquests of the Marcomannic wars; they are more prominent than those of Trajan, and exhibit nearly the same amount of battles and military manœuvres. One of the reliefs has attracted considerable attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a version of the story related by Eusebius, who states that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had the merit of saving the army by their piety. A letter is given in Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and the sculpture has been regarded with peculiar interest by most ecclesiastical historians. The pedestal of the column was added by Fontana, and is not well proportioned to the shaft. The height of the entire column, according to Lumsden, is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft is exactly of the same height as that of Trajan, 100

Roman feet (97 $\frac{1}{100}$ English): hence the name of *Columna Centenaria*, given to it in the inscription of *Adrastus* above referred to. In his very able work illustrative of this column, *Santo Bartoli* gives the height from the ground to the balustrade at 168 feet; the diameter 11 $\frac{1}{2}$ feet. The column is composed of 28 pieces of white marble. On the summit is a statue of *St. Paul*, 10 feet high, placed there by *Sixtus V.* The interior is ascended by 190 steps, and is lighted by 42 loopholes. The column has frequently suffered by lightning, attracted, it is said, by the point of *St. Paul's* sword. It is supposed that the column stood in the midst of a forum containing the Temple of *Antoninus*, which now forms the front of the Papal custom-house in the neighbouring *Piazza di Pietra*.

Column of C. Duilius, the Consul, the second column erected in the Roman Forum, to commemorate the victory of *Duilius* over the Carthaginian fleet, B.C. 259. Although this column has disappeared, its general form and appearance are well known from ancient medals; a fragment of the inscription has also been preserved and embodied in the well-known Rostral column of *Michael Angelo* at the foot of the staircase in the *Palazzo de' Conservatori*, which is an exact representation of the original as found on medals. The inscription has been more learnedly illustrated than almost any other fragment in Rome; it was found in the 16th century near the Arch of *Septimius Severus*. It is engraved on marble—a fact which, taken in conjunction with the form and execution of the letters, and the orthography of several of the words, would seem to favour the belief that it is not the original inscription, but a restoration of imperial times. Without entering into the arguments in support of this opinion, it will be sufficient to state that the learned Spanish antiquary and scholar *Peter Ciacconius*, who restored the reading, decided against its claims as a republican work. There appears, however, to be no doubt that it was a *fac-simile*. The notation, the use of double D to signify a thousand,

and the particulars of the naval victory which it commemorates, all combine to make the inscription a highly interesting relic.

Column of Phocas.—Prior to 1813 this column had baffled all the conjectures of the antiquaries, and *Lord Byron* says—

"Tully was not so eloquent as thou,
Thou nameless column with a buried base."

In the year just mentioned the column was excavated to the pedestal, when an inscription was found proving that it was erected to the emperor *Phocas* by *Smaragdus*, exarch of Italy, A.D. 608. The name of *Phocas* had been erased by *Heraclius*, but that of *Smaragdus* and the date prove that the column was dedicated to him. The pedestal is placed on a flight of steps discovered in 1816, during the excavations made at the cost of the Duchess of Devonshire; the construction of the steps indicates the lowest style of art, and leaves no doubt that the column was taken from some ancient edifice. The shaft is composed of eight pieces of Greek marble, in the Corinthian style; it was formerly surmounted by a gilt statue of the emperor. At the base are some remains of other honorary columns, the destination of which is entirely unknown.

Column of Trajan, the most beautiful historical column in the world, dedicated, as the inscription tells us, to the honour of the emperor by the Senate and Roman people (A.D. 114). For 17 centuries this noble column has been regarded as a triumph of art; and there can be no doubt that the great architect, *Apollodorus*, in constructing such a monument to his benefactor, created at the same time the best memorial of his own genius. It is composed of 34 pieces of white marble, 9 of which form the basement, and 23 the shaft. The remaining 2 form the torus and capital. The column is in excellent proportion, but the architecture is mixed; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. The pedestal is covered with bas-reliefs of warlike instruments, shields, and

helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs forms a spiral round the shaft, so that the whole presents a continuous history of the military achievements of the emperor. These matchless sculptures are in a high state of preservation and in the best taste. They form a perfect study of antiquities; indeed, as a mere record of costumes, no ancient monument which has been preserved to us is so valuable. The bas-reliefs are 2 feet high in the lower part, and nearly 4 feet high at the top. They begin with a representation of the passage of the Danube by a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors who sue for peace, and other incidental circumstances of the campaign. All these details will be found admirably engraved in De' Rossi's work entitled '*Colonna Trajana disegnata.*' The nature of the sculptures will be better appreciated by the simple fact that they contain no less than 2500 human figures, besides a large number of horses, fortresses, &c., than by any minute description. In the interior is a spiral staircase of 184 steps, lighted by 42 loopholes, and leading to the summit, on which stood a colossal statue of Trajan holding the gilded globe which is supposed to have contained his ashes. This globe is now in the Hall of Bronzes in the Museum of the Capitol. A statue of St. Peter in bronze gilt, 11 feet high, was placed upon the column by Sixtus V. about the end of the 17th century, when the feet of Trajan's statue are said to have been visible. The height of the column from its base, exclusive of the statue, is 132 feet; it represents the height of that part of the Quirinal which was cut away to make room for the Forum, as expressed in the following inscription, which states also that the column was dedicated by the Senate and Roman people, while Trajan held the Tribunitian power for the 17th time:—*SENATVS . POPVLVSQVE . ROMA-*

NVS . IMP . CAESARI . DIVI NERVAE . TRAJANO . AVG . GERM . DACICO . PONTIF . MAXIMO . TRIB . POT . XVII . IMP . VI . COS . VI . P . P . AD . DECLARANDVM QVANTAE . ALTITVDINIS . MONS ET LOCVS . TANTIS . OPERIBUS . SIT . EGESTVS . This fixes the date about the period of the Parthian wars, from which the emperor did not live to return, so that he never saw the column. The respect paid to his memory by making the column the depository of his ashes was a still higher honour, as it was a direct violation of the law which prohibited burials within the walls.

§ 61. ARCHES.

Arch of Constantine, built upon what is now called the *Via Triumphalis*, to commemorate the emperor's victory over Maxentius. It is one of the most imposing monuments of Rome, although it exhibits the decline of art and is composed of fragments taken from an unknown arch of Trajan. Some writers consider that the form and proportions of the arch are too good for the time of Constantine, and therefore regard it as the Arch of Trajan, adopted by Constantine, and loaded with additional ornaments. It has 3 archways, with 4 columns of the Corinthian order on each front; 7 of these are of giallo antico; the 8th was originally of the same material, but it was taken away by Clement VIII. for an altar in the Lateran, and the present one was substituted by Clement XII. On each attic are 4 square bas-reliefs, and over each of the smaller arches are 2 circular medallions, all relating to the history of Trajan. The square reliefs on the flanks of the attic and the statues of the Dacian captives also belong to some arch of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The square reliefs on the front facing the Coliseum represent—1. The triumphal entry of Trajan into Rome; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way; 3. His supplying the people with provisions; 4. The emperor on a chair of state,

while a person, supposed to be Parthamasiris, king of Armenia, is brought before him. On the southern side are — 1. Trajan crowning Parthamaspes, king of Parthia; 2. The discovery of the conspiracy of Decebalus, king of Dacia; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the 2 reliefs supposed to have formed originally one compartment; they represent the victory of Trajan over Decebalus, and are the very finest works of the kind extant. The circular medallions over the small arches represent the sports of the chase and their attendant sacrifices. The works of Constantine do not harmonise with these beautiful works. The sculptured frieze which goes round the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of Constantine. On the flanks of the arch are 2 round medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of Fame over the arch; the bas-reliefs of the piers representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns, also belong to the age of Constantine, and show how low the arts had fallen at that time. Over the reliefs in the interior of the great arch are the words *FVNDATORI QVIETIS. LIBERATORI VRBIS*: the former, no doubt, alludes to the cessation of the Christian persecutions. The words *VOTIS X. VOTIS XX.* on the face towards the Coliseum over the smaller arches, and *SIC X. SIC XX.* in the same position on the opposite side of the arch, refer to the ceremony introduced by Augustus of offering up vows for 10 and 20 years for the preservation of the empire. In the last century the arch was partially buried. Pius VII. excavated down to the ancient pavement; and as it now stands, it is, with all the faults of its details, one of the most magnificent monuments in Rome.

Arch of Dolabella, on the Cælian, near the ch. of S. Giovanni e Paolo, is supposed to have been the en-

trance to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine, with some fragments of the ancient inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero availed himself of the arch by including it in the line of his aqueduct.

Arch of Drusus, on the Appian Way, close to the gate of St. Sebastian, the most ancient of the triumphal arches. We learn from Suetonius that it was erected by the Senate to Drusus, the father of the emperor Claudius, the youthful conqueror whom Horace has immortalized in two magnificent odes (lib. iv., 4, 14, et seq.) :—

" *Videre Rhæti bella sub Alpibus
Drusum gerentem, et Vindelici* ;" &c.

It is a single arch, built chiefly of travertine, with cornices of marble, and 2 marble columns on each side, of the Composite order. Above the entablature the remains of the pediment may be distinguished among the ivy which now clothes the summit. There is no trace of an inscription. Caracalla appropriated the arch for the line of his aqueduct, of which a portion remains. Coins are still extant on which this arch is represented surmounted by an equestrian statue between 2 military trophies. The Porta S. Sebastiano, seen in perspective through this arch, is one of the favourite subjects of the Roman artists, and is engraved in most books of prints illustrative of Rome.

Arch of Gallienus, called the Arco di San Vito, from the ch. of that saint adjoining. It occupies the site of the Esquiline gate, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, the historian of the age of Julian. It is a single arch of travertine, with 4 pilasters of the Corinthian order and 2 buttresses, part of which is still seen on the side facing S. Maria Maggiore. The inscription on the frieze is more than usually characterized by the falsehood

of the flattery which was applied to the most profligate of emperors. A few years ago the chains and keys of the Porta Salsiccia of Viterbo were suspended here, to commemorate the capture of that city A.D. 1200.

Arch of Janus Quadrifrons, in the Velabrum. This is supposed to have been one of the numerous arches of the same kind, which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of marble blocks of immense size, which are proved by bas-reliefs on their inverted surfaces to have belonged to earlier edifices. The fronts are hollowed into niches apparently intended to receive statues, and separated by small low columns. Each front is about 75 feet in length. The proportions and details of this building are in a degenerate style of art, and it is probably attributed correctly to Septimius Severus. On the summit are some remains of massive brickwork, the ruins of the fortress erected upon the arch by the Frangipani during the middle ages.

Arch of Septimius Severus, in the N.W. angle of the Roman Forum, erected A.D. 205, by the Senate and people, in honour of the emperor and his sons Caracalla and Geta, to commemorate their conquests of the Parthians and Persians. It is constructed entirely of white marble, and consists of 1 central and 2 lateral arches, with transverse arches in the flanks. On the summit, as may be seen from coins of both Severus and Caracalla, there stood a car drawn by 6 horses abreast, and containing the figures of the emperor and his sons. Each front has 4 columns of the Composite order, and a series of bas-reliefs representing different events of the Oriental wars. Although these sculptures are of indifferent execution, they exhibit some curious details of military life. They represent harangues, sieges, the arrangement of camps, the assault with the battering-ram, and the submission

of the captives. On the S. side we recognize the emperor addressing his troops, the taking of Carrha, the siege of Nisibis and the flight of its king. On the rt. of the arch the emperor is seen receiving the king of Armenia and another prince, who comes to offer assistance; in the lower part the battering-ram is seen at work. On the front facing the Capitol, the sculptures on the rt. represent in the upper part another harangue, and in the lower portion the siege of Atræ. In the upper part of the opposite compartment we see the passage of the Euphrates and the capture of Ctesiphon; in the other, the submission of the Arab chief, the passage of the Tigris, and the flight of Artabanus. In one of the piers is a staircase of 50 steps leading to the top. In the lengthy inscription on the attic we may easily recognize the erasure made by Caracalla for the purpose of obliterating the name of his brother Geta, when he put him to death A.D. 213. The words added are, P. P. OPTIMIS FORTISSIMISQUE PRINCIPIBUS. The arch was half-buried in the soil when Pius VII. commenced his excavations in the beginning of the present century. In 1803 it was laid open to its base, when an ancient pavement was discovered, probably of the middle ages, being much above the level of the floor of the arch, and totally unconnected with the ascent to the Capitol by the Clivus Capitolinus, which passed some yards further on the l.

Arch of Septimius Sacerus (in Velabro), also called the Arch of the Goldsmiths, situated close to the Arch of Janus, in the Velabrum. A long inscription shows that it was erected by the bankers and traders of the Forum Boarium to Septimius Severus, his wife Julia, and their sons Caracalla and Geta, but the name of the latter was removed after his murder by his brother Caracalla. As in the other arch of this emperor in the Forum, the space occupied by the name of Geta has been supplied by the words FORTISSIMO FELICISSIMOQUE PRINCIPI. It is a mere square aperture, formed by an entablature sup-

ported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other bas-reliefs represent the various sacrificial instruments and the act of sacrifice. Some of the enrichments are very elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance to the student of Roman topography, as marking the site of the Forum Boarium.

Arch of Titus, erected by the Senate and people in honour of Titus, to commemorate the conquest of Jerusalem. It stands on the Summa Sacra Via, or highest point of the Via Sacra. It is the most elegant of all the triumphal arches, and as a record of Scripture history is, beyond all doubt, the most interesting ruin in Rome. It is a single arch of Greek marble, with fluted columns of the Composite order on each side. In the time of Pius VII. the building was greatly ruined, and would have perished but for the judicious restorations then made. It is easy to distinguish these modern additions from the ancient portion. The front towards the Forum has suffered more severely than the other, and has preserved only a portion of the basement, and about half of the columns, with the mutilated figures of Victory over the arch. On the side facing the Coliseum the columns are more perfect, and nearly all the cornice and the attic are preserved. The sculptures of the frieze represent a procession of warriors leading oxen to the sacrifice; on the key-stone is the figure of a Roman warrior, nearly entire. On the attic is the original inscription, finely cut, showing by the use of the word "divo" that it was erected after the death of Titus: SENATVS. POPVLVSQVE. ROMANVS. DIVO. TITO. DIVI. VESPASIANI F. VESPASIANO. AVGVSTO. The bas-reliefs on the sides of the piers under the arch are highly interesting. On one side is a representation of a procession bearing the spoils of the Temple, among which may still be recognised the golden

table, the silver trumpets, and the seven-branched candlestick of massive gold, which fell into the Tiber from the Milvian bridge during the flight of Maxentius from the onslaught of Constantine; the size of this candlestick, as here represented, appears to be nearly a man's height: so that both in size and form these bas-reliefs perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects. On the other pier the emperor is represented crowned by Victory in his triumphal car, drawn by four horses, and surrounded by Romans carrying the fasces. The vault of the arch is richly ornamented with sunk panels and roses; in the centre is a bas-relief representing the deification of Titus.

§ 62. BATHS.

Baths of Agrippa, built B.C. 24, in the Campus Martius, behind the site of the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended to the Piazza delle Stimate, and to have been bounded on the sides by the street of the Teatro Valle, and by the Via di Gesù, occupying a space of about 700 feet from N. to S., and 500 from E. to W. They contained the famous bronze statue by Lysippus, representing the youth undressing, called the Apoxyomenos, which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found in the rear of the Pantheon, and particularly in the sacristy. The Pantheon is supposed by many to have originally served as the hall of entrance to the baths. The largest portion of these baths now existing, after the Pantheon itself, may be seen in the Via dell' Arco della Ciambella; it is a portion of a circular hall, which antiquaries suppose to have been the *Laconicum*, out of which opened the cold baths.

Baths of Caracalla, situated on the Via di S. Sebastiano, under the eastern slopes of the Aventine. They are

the most perfect of all the Roman thermae. They occupy an area not less than a mile in circuit, and are somewhat smaller than the Baths of Diocletian, but larger than those of Titus. They were begun by Caracalla about A.D. 212; the porticoes were added by Elagabalus; and Alexander Severus completed the whole design. It would be useless to attempt a minute description of these ruins without constant reference to a ground-plan. Even with the aid of restorations, so much is necessarily supplied by conjecture, that the stranger becomes weary of identifying with the descriptions of antiquaries so many ruined walls and chambers, which are now stripped of all their ornaments, and reduced to mere masses of brickwork. As a ruin, however, independently of any theory whatever, it is impossible for the most ordinary spectator not to be struck with the vastness and magnificence of the design. As an example of Roman architecture, there is, perhaps, no ruin in existence, if we except the Coliseum, which produces so strong an impression on the mind as the Baths of Caracalla. The external wall, which is still traceable almost throughout its entire circuit, enclosed a quadrilateral open area, of which the baths, as usual, occupied nearly the centre. The chambers of these outworks, which are supposed to have contained the baths of the plebeians, and considerable remains of the porticoes which extended along the outer wall, may still be traced; and on the north-western side the Hemicycle and its apartments are tolerably perfect. The central ruins form an oblong isolated mass, said by Nibby to be 690 feet long, and 450 feet in its greatest breadth. The details of this mass are highly interesting, although there is still some doubt which of the three great halls is the one described by Spartian as the *Cella Soleuris*. The position and arrangement of the circular hall, situated at the south-western extremity of the baths, and bearing evident traces of a second story, have been considered by some antiquaries to point out that hall as the cella of

Spartian; while Nibby has no hesitation in recognising this celebrated chamber in the Piscina, the large hall on the N.E., which the recent excavations have proved to be much below the level of the other apartments. The passage in which Spartian describes the cella as a masterpiece of architecture alludes to the flat roof, supported by bars of brass or copper, interwoven like the straps of a Roman sandal:—"*Ex are vel cupro cuncelli super positi esse dicuntur, quibus cameratis tota concedita est, et tantum est spatium ut id ipsum fieri negent potuisse docti mechanici.*" The central hall formed a kind of Pinacotheca, similar to that in the baths of Diocletian; the places of the columns which once adorned it are still visible. The last column was removed in the 16th century by Cosmo de' Medici, to support the well-known statue of Justice in the Piazza di S. Trinità at Florence. The fragments of the vaulted ceiling which still remain are remarkable as containing considerable masses of pumice, introduced, it is supposed, for the sake of lessening the weight. These halls are surrounded by a multitude of smaller chambers, some of which have preserved their stairs, while others show numerous remains of conduits, and still retain traces of their marble coating. In some of them were found very interesting fragments of the mosaic pavement, now in the Lateran Museum, representing full-length figures of athletes, some of which have their names written over them. In 1826 the ground was extensively excavated at the expense of Count Velo of Vicenza. Several important facts were then ascertained. It was proved that the first story is not interred, as was formerly supposed; the subterranean chambers were mere cellars; and the baths occupied the ground floor, precisely as we now see them. At the depth of about 8 feet the mosaic pavement was discovered, and still deeper excavations laid open some curious arrangements of conduits. The large open space between the circular chamber and the boundary wall under the

Aventine appears to have been the arena. The chambers which compose this side of the baths, by their evident remains of windows set at rest the disputed question as to the mode of lighting the apartments. Overlooking the arena are some remains of the *Theatridium*, and immediately behind are extensive ruins of the large reservoirs and of the aqueduct which supplied them. By ascending the broken staircases to the upper part of the ruins we see the numerous channels for carrying the water from the roof. One of the most interesting facts connected with these baths is the discovery of many precious fragments of ancient sculpture, which now enrich the Italian museums, and at the same time attest the splendour of this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Torso Belvidere, the Atreus and Thyestes, the two gladiators, the Venus Callipyge, the basaltic baths of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have passed away with the other spoils of the Farnese family. The baths are described by all the minor historians as the most magnificent building of Rome, and Olympiodorus states that they contained 1600 marble seats for the bathers. They are supposed to have been tolerably entire in the 6th century, when the destruction of the aqueducts by Vitiges during the memorable siege of 537 rendered these and the other baths completely useless. From that time the fabric no doubt fell rapidly into ruin. The Jesuits are said to have sold large quantities of the stone; and it is related that, when the granite columns of the porticoes were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Pro-

metheus Unbound' he says, "This poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama."

Baths of Constantine, on the Quirinal, extending over the ground now covered by the Palazzo Rospigliosi, the Consulta, the Villa Aldobrandini, and the Colonna gardens. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi palace, were restored by a præfect of the city, Petronius Perpenna, after they had been long neglected. In that part of the Colonna gardens which overlooks the Piazza Pilotta are some vaulted halls of two stories, now used as granaries, which belonged to these baths. The steps leading to the upper part are likewise traceable, but it is impossible to follow out any plan analogous to that of the other baths. The most interesting remains of them are the bas-reliefs, busts, inscriptions, and statues, collected together in the celebrated summer-house of the Rospigliosi palace, nearly all of which were found upon the spot. In the time of Clement XII. the remains of a portico, with walls painted in fresco with historical subjects, and an ornamented ceiling, were discovered. The well-known colossal horses and figures before the Quirinal palace, the two statues of Constantine, and that of his son, two of which are on the balustrades of the Capitol, the other under the portico of St. John Lateran, were discovered among these ruins.

Baths of Diocletian, on the Viminal. These magnificent baths were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius

relates, on the authority of the martyrologies, that 40,000 Christians were employed upon the works, and it is said that some bricks have been found bearing the mark of a cross. It is very probable that the tradition led to the consecration of the ruins, and that we are indebted to it for the preservation of the finest hall which has come down to us from ancient times. The baths were of immense size; the outworks, so far as they can now be traced, cover an area more than a mile in circuit, including all that space at present occupied by the Piazza de' Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and part of the grounds of the Villa Negroni. The external buildings are supposed to have formed a square, having at the front angles two circular halls or temples, which served probably as the entrances into the area. Both of these still exist: one has been converted into the conventual ch. of San Bernardo; the other, situated in the Strozzi gardens, is much dilapidated and is used as a granary. Between them was the semicircular Theatridium, the remains of which may be seen in that part of the convent gardens which is now used as a bleaching-yard. Between this and the two circular halls just described is the supposed site of the Libraries, to which the collections of Trajan's Ulpian Basilica were removed. The main portion of the baths appears to have formed an oblong square in the centre of the area. The Pinacotheca, or great central hall, was converted by Michael Angelo into the noble ch. of Sta. Maria degli Angeli. By embodying the recesses at each end of the Pinacotheca, and simply adding a tribune facing the entrance, Michael Angelo was enabled to convert the whole edifice into a Greek cross. The vaulted roof still retains the metallic rings to which the ancient lamps were suspended, and 8 massive columns of oriental granite are standing in their original position. The circular aula of the baths was added as a vestibule

to the ch. by Vanvitelli in the last century. This ch. is one of the most imposing edifices in Rome, and will be described under its proper head. The ornaments of the baths and the style of the whole building indicate the decline of art: the columns did not support the continuous horizontal entablature of more ancient buildings, but sustained a series of lofty arches resembling the basilicas of later times. In this respect the modern ch. has a great advantage. "Michael Angelo," says Forsyth, "in reforming the rude magnificence of Diocletian, has preserved the simplicity and the proportions of the original, has given a monumental importance to each of its great columns, restored their capitals, and made one noble entablature pervade the whole cross." Behind this hall was the Natatio, now partly covered by the cloisters. In the gardens of the convent are some additional ruins, consisting chiefly of large masses of brickwork: some of these still retain part of their vaulted ceiling, and are apparently the remains of halls whose arches must have been of immense span. In the grounds of the Villa Negroni are the ruins of the immense reservoir which supplied the baths, with some vestiges of the celebrated *Agger* or rampart of Servius Tullius.

Baths of Paulus Æmilius, a mere name given to a semicircular ruin adjoining the Forum of Trajan at the foot of the Quirinal. The form, so far as it can be ascertained among the numerous houses by which it is concealed, is that of a large hemicycle of massive brickwork. A portion has been recently cleared away, and may be examined in the Vicolo della Salita del Grillo, near the little ch. of S. Maria in Campo Carleo. It has 2 series of covered arcades, with some pavements of black and white mosaics. Milizia and Desgodetz, who have given drawings of the ruins, considered that they were those of a theatre; Winckelmann rejected the idea of their being the remains of baths, while others have suggested that the building was erected to defend the Forum from the

Quirinal. Recent excavations have decisively proved that it was neither a theatre nor a bath: and Burgess inclines to the idea that it served as barracks for the Imperial guards. The name of the neighbouring Torre delle Milizie seems to strengthen this idea, and no explanation so little encumbered with difficulties has been offered.

Baths of Nero and Alexander Severus.

—There is some contradiction between the Regionaries and the other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Alexander were near those of Nero. The only way of solving the difficulty appears to be the conclusion that the Alexandrian baths were an addition to those of Nero, as the latter were probably an addition to those of Agrippa. They seem to have stood between the ch. of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The Baths of Nero, according to Eusebius, were built A.D. 65; those of Alexander, on the same authority, were built about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The ch. of S. Salvatore in *Thermis* also identifies the site. The only remains now visible is the hemicycle which exists in a stable of the inn in the Piazza Rondanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have belonged to these baths.

Baths of Titus, on the Esquiline, overlooking the northern side of the Coliseum. It would hardly be possible to make any description of these ruins intelligible to the stranger without first apprising him that considerable portions of the existing buildings are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over that part of the Esquiline which faces the Coliseum, and that the site was recently occupied by the Golden House of Nero. In the construction of the new edifice Nero embodied the wishes of Mæcenas in his design; and

hence there is reason to believe that several of the chambers now visible belong to the original palace of Mæcenas. When Titus (A.D. 80) constructed his baths upon this spot, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form an area for his baths, which consequently lie directly over the more ancient buildings. Domitian, Trajan, and other emperors, enlarged or altered the design, but the ruins are scattered over so many vineyards that it is impossible to distinguish their additions with any degree of precision; indeed, the titles of "*Thermæ Trajani*" and "*Thermæ Titi*" appear to have been indiscriminately applied. The Baths of Titus, which were evidently constructed with great haste, are supposed to have occupied the space between the Via Polveriera and the high road on the northern side of the Coliseum, covering an area of about 400 ft. by 600. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 1100 ft. by 800. The crypt under the ch. of San Martino is said to have formed part of the baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera), which gives name to the street adjoining. The other hemicycle forms with the adjacent vaults a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Coliseum are the ruins of the semicircular theatre, with some remains of seats. The subterranean chambers of Nero or Mæcenas lie under the baths in a transverse direction, and are divided by walls and vaults evidently built for the purposes of the baths. Among these more ancient remains a large oblong square, originally forming an open court, may be traced; it was apparently surrounded on 3 sides by columns, whose position may still be recognised. The ruins of the fountain which occupied the centre are also visible. Opening upon this, and extending along one of the longest sides, are seen the principal apartments.

The largest is opposite the fountain; one of those at the side is pointed out by the ciceroni as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved by the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. In other chambers on this side the Pluto and Cerberus of the Capitoline Museum, the Belvidere Meleager, and the painting which has become so celebrated under the name of the Nozze Aldobrandini, were discovered. The walls still retain their ancient stucco, and are beautifully painted. It is generally supposed that these chambers belonged to the villa of Mæcenas: if this opinion be correct, his tomb cannot be far distant, and we have the authority of Suetonius for the interesting fact that among the ruins of his patron's villa is the grave of Horace. On the corresponding side of the square is a long corridor, discovered in 1813. It is celebrated for the beautiful painted ceiling, the colours of which are still vivid, though the walls are damp, and the whole corridor a few years back was partly filled with earth. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities of these baths is the painting representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem, and conveys in unambiguous language the caution implied by the "Immondezzaio" of the modern Romans. On the short sides of the square are some chambers, in which the staircases may yet be seen, with some additional fragments of paintings. A short corridor bears the name of Rhea Sylvia, from the painting on the vault representing the Conception of Romulus. In some of the latest excavations, a small chapel, dedicated to S. Felicita, was discovered. It is supposed by Fea and other writers to have been used for Christian worship as early as the 6th

century; on the wall was found a Christian calendar, which has been engraved by De Romanis in his work on the "Camere Esquiline." Many of the other apartments retain traces of very rich decorations, but the ruins are so unintelligible that no definite plan can be laid down. The French have been erroneously supposed to deserve the credit of making known the existence of these baths; they certainly merit great praise for excavating many of the chambers, but there are reasons for believing that the greater part of the site has been accessible for centuries. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. In the *Life of Giovanni da Udine*, Vassari mentions this fact, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Vatican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is unsupported by the slightest authority, and is indeed contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, and it was even later than this that they were filled up by the government to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it. There is no doubt that many interesting fragments still remain buried under the accumulation of soil.

Adjoining the baths is the ruin called the *Sette Sale*, a massive building of 2 stories, one of which is still buried; it was evidently a reservoir, and is, perhaps, referable to the original palace of Mæcenas. In later times it probably supplied the Coliseum and the Meta Sudans. The arrangement of the interior is pecu-

liar; it is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures in each wall, placed so as to alternate with each other, and thus prevent the pressure of the water on the outer walls. This arrangement allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is stated by Nibby to be 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by the deposits of the water; it is as hard as iron, and exhibits 3 distinct deposits. Near the *Selle Sale* is a high brick ruin, with 2 rows of niches for statues; it has been supposed to have formed a part of the palace of Titus, but nothing whatever is known which will enable us to identify it.

§ 63. TOMBS AND COLUMBARIA.

Mausoleum of Augustus, between the *Via de' Pontefici* and the *Strada di Ripetta*, built by Augustus himself in his 6th consulate, B.C. 27, about midway between the *Via Flaminia* and the *Tiber*. It is a circular building, stated by the Latin writers to be 220 ancient Roman feet in diameter. Strabo describes it as the most remarkable monument in the *Campus Martius*, and says that it "was raised to a considerable elevation on foundations of white marble, and covered to the summit with evergreen plantations. A bronze statue of Augustus surmounted the whole. Round the inner circumference were sepulchral chambers containing his remains and those of his family and friends. The ground around the mausoleum was laid out in groves and public walks." The entrance was flanked by 2 Egyptian obelisks, of which one is now standing on *Monte Cavallo*, the other in the *Piazza of S. Maria Maggiore*. The mausoleum contained the ashes of the emperor himself of *Marcellus*, *Octavia*, *Agrippa*, *Drusus*, *Germanicus*, *Tiberius*, *ligula*; of *Agrippina*, *Drusus* of *Tiberius*, *Claudius*, *Britan-*

nicus, and *Nerva*. We know from *Dion Cassius* that no one was buried in it after the time of *Nerva*. The first member of the imperial family who was interred in it was the young *Marcellus*, who died A.D. 22; and so long as one stone is standing above another, the spot will be hallowed in the estimation of the scholar, by those memorable lines of *Virgil* in which the poet alludes to the newly-erected tomb:—

"Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quæ, Tiberine,
videbis
Funera, quum tumultum præterlabere recen-
tem!
Nec puer Illac quisquam de gente Latinus
In tantem spe tollet avos; nec Romula quon-
dam
Ullo se tantum tellus jactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset
Obvius armato, seu quum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu, miserande puer! si qua fata aspera
rumpas,
Tu Marcellus eris."

The mausoleum is supposed to have been first ruined by *Robert Guiscard*; it was converted into a fortress in the 12th century by the *Colonna* family, who were dislodged by *Frederick Barbarossa*, in 1167, when the tomb was reduced to ruin. It was used as an amphitheatre for bull-fights until the time of *Pius VIII.*, by whom all spectacles of that kind were finally suppressed; it is now used for displays of fire-works, or for exhibitions of rope-dancing! The ruin is so surrounded by houses that it is difficult to examine it, or to form any idea of its original magnificence. The most accessible part is in the court of the *Palazzo Valdambirini*. The modern entrance to the arena is through the *Palazzo Correa* in the *Via de' Pontefici*. The walls are of immense thickness, and, though the interior is evidently filled up with rubbish, it is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the circular wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Connected with the mausoleum was the *Busæum*, a funeral pile

mentioned by Strabo, on which the imperial bodies were burned. The site of this was discovered in the last century, between the ch. of San Carlo in the Corso and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the imperial family. Five of them may still be seen in the Vatican, where they serve as pedestals to statues. One bears the following inscription:—*TI. CAESAR GERMANICI CAESARIS . F CREMATVS EST*; another less perfect, *LIVILLA GERMANICI C . . . HIC SITA EST*; a 3rd, *TITVS CAESAR DRVSI CAES. F HIC SITVS EST*; and a 4th, *CAIVS CAESAR GERMANICI CAES. F HIC CREMATVS EST*; the latter the son of Germanicus, so great a favourite with Augustus. Among the remarkable circumstances which have invested so many monuments of Italy with peculiar interest for the British traveller, may be mentioned that the Palazzo Correa, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed in Rome.

Tomb of the Baker Eurysaces, outside the Porta Maggiore, on the Via Labicana, the present road to Naples by Frosinone. This very curious monument was recently discovered imbedded in the walls built by Honorius, A.D. 402, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was entirely unknown to the older antiquaries. It is a quadrilateral building of unequal sides, and of 3 stories or divisions, covered with slabs of travertine. The 1st story is plain. The 2nd is composed of stone mortars, used by bakers for kneading the dough. On the band which separates this division from the 3rd is the following inscription, which is repeated on each of the faces of the tomb:—*EST HOC MONIMENTVM MARCEI VIRGILEI EVRYSACIS PISTORIS REDEMPTORIS APPARET*. The 3rd division contains 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator; they formerly contained a stone ball to represent the dough. The angles are

Rome.

terminated by pilasters, supporting a frieze, with a band forming a line of loaves. The frieze still retains several fragments of interesting bas-reliefs, representing the various operations of baking, from the carrying of the corn to the mill to the final weighing and distribution of the bread. On the front is a bas-relief, representing the baker and his wife, with a sarcophagus containing a representation of a bread-basket which held the ashes, and the following inscription:—*FVIT ATISTIA VXOR MIHEI FEMINA OPITVMA VEIXSIT QVOIVS CORPORIS RELIQVIAE QVOD SVPERANT SVNT IN HOC PANARIO*. The form of the whole monument appears to have been intended to typify the ancient *Panarium*, or bread-basket, to which opinion the concluding words of this inscription give considerable weight. The workmanship indicates the first age of the empire, and very probably the time of Augustus. Altogether the monument is a valuable illustration of the domestic life of the ancient Romans.

Tomb of Bibulus.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline hill. It forms part of the wall of a house in the Via di Marforio, on the l. hand side on entering from the Via della Ripresa de' Barberi. It was a matter of dispute among the antiquaries whether this tomb was placed within or without the walls of Servius Tullius; it is now generally believed that it stood without the walls, in accordance with the law that all tombs should be outside the city gates, and that it was close to the ancient Porta Ratumena. It is a massive building of 2 stories, in the Doric style, constructed of travertine. The upper story is decorated with 4 pilasters diminishing towards the capitals; part of the entablature and ornamented frieze are still standing. In the centre is a niche or doorway, with a moulded architrave. Between the pilasters is an inscription, recording that it was erected at the public expense to C. Publius Bibulus, the plæbeian ædile, "honoris virtutisque causa." This

tomb cannot be much less than 2000 years old.

Nearly opposite, in the same street, are the remains of another sepulchre, called the *Tomb of the Claudian Family*. It is now a shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently formed part of a tomb. The Flaminian Way passed between these tombs in its course to the Capitol.

Tomb of Cæcilia Metella, about 2 m. from the Porta S. Sebastiano, on the Appian Way, and 3 from the ancient Porta Capena, erected 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Metellus, who obtained the surname of Creticus for his conquest of Crete, B.C. 66. This noble mausoleum is one of the best preserved monuments of Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a remarkable stream of lava, which has proceeded from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement. This basement is composed of small stones and fragments of brick, united by mortar of Pouzzolana, strengthened by large square key-stones of travertine, which project at regular intervals from the mass. The external coating was stripped at various times for making lime, and Urban VIII. removed the larger masses to erect the fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with the greatest precision, entirely without cement. It has a beautiful frieze and cornice, over which a conical roof is supposed to have sprung. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into a fortress. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from whence the tower probably obtained the modern

name of "Capo di Bove." On a marble panel below the frieze, on the side towards the Appian, is the following inscription:—CÆCILIAE Q. CRETICI . F. METELLAE . CRASSI. Immediately over the inscription is a bas-relief, representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the corresponding side have been destroyed. The interior contains a plain circular chamber, lined with brick, contracting as it ascends; the roof has entirely disappeared, but the inclination of the walls proves that it was conical. The diameter of this chamber is about 15 ft. The sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on very doubtful authority to have been found in it. Neither the plunder of this noble monument by the popes, nor their conversion of it into a fortress in their wars with the Roman barons, so seriously injured it as the siege operations of the Constable de Bourbon in 1527. According to the report of the Marquis de Bonaparte, who was an eye-witness, the Constable opened his first trench before the Aurelian wall, adjoining this tomb, which was then as perfect as in the days of Crassus. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart. It is impossible to describe the interest with which his genius has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree in the remark of Sir Walter Scott, that "the voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'er-
thrown;—

What was this tower of strength? within its cave

What treasure lay so lock'd, so hid?—A woman's grave.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not

So honour'd—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot?

Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet shed

A sunset charm around her, and illumine
With hectic light the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray

On her long tresses, which might yet recall,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed

By Rome—but whither would Conjecture stray?

Thus much alone we know—Metella died,
The wealthiest Roman's wife: Behold his love
or pride!"

Adjoining the tomb are the extensive ruins of the Gaetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Gaetani, before the close of the century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. The bull's heads, the armorial bearings of the Gaetani, are still visible on the walls. The ruined chapel, with its wheel and pointed windows, bears a resemblance to many of our English chs. of the same period. It was founded in 1296 by the Gaetani, who seem to have converted the locality into a colony of their dependants. On a wall adjoining the tomb are some fragments of a marble monument, discovered in 1824, belonging to the tombs of Q. Grinius Labeo,

the Trib. Mil. of the 3rd Legion, and of a certain Crustidicus. The pavement of the Appian Way, which is remarkably perfect at this spot, was laid open at the same time. There is a subterranean passage leading from the fortress to the catacombs, which is supposed to have been constructed by the Gaetani. Near this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silex* of Pliny, a very different substance from the *silex* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which the scientific traveller will see some fine specimens at Rome in the Museum of the Sapienza.

Pyramid of Caius Cestius, the only pyramid in Rome, situated close to the Porta San Paolo. The spot is well known to every English traveller as being close to the Protestant burial-ground. The monument is partly within and partly without the walls of Aurelian, who embodied it in his line of fortifications. It is a massive pyramid of brick and tufa, covered externally with slabs of Carrara marble, now perfectly black with age. It stands on a square basement of travertine 3 feet high. The height of the monument is 125 feet, the width at the base 100 feet. The walls are nearly 25 feet in thickness. In the centre is a small chamber, 17½ Roman feet by 13, and 14 feet high, with a stucco ceiling covered with arabesques, which were first brought to light by Ottavio Falconieri, and described by him in his dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain their original brightness of colour, though somewhat injured by the smoke of torches, and represent 4 female figures surrounding a Victory, with vases and candelabra. The entrance is in the centre. At the angles are 2 fluted columns of white-

marble, of the Doric order, discovered in the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, and apparently belonging to a colossal statue of Caius Cestius. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern and western sides:—C. CESTIUS. L. F. POB. EPVLO. PR. TR. PL. VII. VIR. EPVLONVM. The other is on the southern front, facing the road to Ostia, the ancient Via Laurentina: it records the completion of the pyramid in 330 days. The letters are considerably smaller than those of the former inscription:—OPVS. ABSOLVTVM. EX. TESTAMENTO. DIEBVS. CCCXXX. ARBITRATV. PONTI. P. F. CLA. MELAE. HEREDIS. ET. POTH. L. The monument is supposed to be of the age of Augustus. Caius Cestius is shown by these inscriptions to have been of the Publician tribe, a prætor, a tribune of the people, and one of the 7 epulones, appointed to prepare the banquets for the gods at public solemnities. He was, probably, the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was buried under 16 feet of soil. It was cleared and repaired in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was thrown open to the road by Gregory XVI.

Tomb of St. Constantia, beyond the Porta Pia, near the church of S. Agnese: erected by Constantine the Great to contain the superb sarcophagus of porphyry, now in the museum of the Vatican, in which the ashes of his daughter were deposited. The tomb is a circular building, decorated with mosaics. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnese. It has also been considered to be older than the time of Constantine, chiefly on the evidence afforded by the capitals of the double

Corinthian columns which support the dome. But the architecture is not sufficiently pure to give much weight to this opinion. The construction and style of the edifice seem conclusively to indicate the decline of art under Constantine, to whom the building is no doubt correctly referred. It was converted into a church by Alexander IV.

Tomb of the Empress St. Helena, beyond the Porta Maggiore. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the roof. The tradition of the Church, from the time of Bede and Anastatius, has pointed out this ruined mausoleum as the tomb of the empress Helena. There is indeed no doubt of the fact that the well-known porphyry sarcophagus in the Vatican was removed from the ruin by Anastatius IV., and deposited in St. John Lateran, whence it was transferred to the Vatican by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 niches. From inscriptions still preserved, it appears that the spot was either the camp or the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a deceased knight and his page, bears the name of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark.

The *Mausoleum of Hadrian*, now the Castle of St. Angelo, the celebrated fortress of Papal Rome. This massive edifice was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river.

"Turn to the Mole which Hadrian rear'd on high,
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils

To build for giants, and for his vain earth,
His shrunken ashes, raise this dome! How
smiles

The gazer's eye with philosophic mirth,
To view the huge design which sprung from
such a birth!"

The tomb was probably completed by Antoninus Pius, who removed the ashes of the emperor from Puteoli, where they had been deposited in a temporary sepulchre in Cicero's villa. Hadrian died at Baïæ, but we know that he was buried here from the authority of Dion Cassius, who says that he was interred near the Ælian bridge, in a tomb which he had himself erected. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of Septimius Severus. Antoninus Pius was buried here A.D. 161; Marcus Aurelius, 180; Commodus, 192; Septimius Severus, 211. It is a massive circular tower, 188 feet in diameter, built of solid peperino, and standing on a square basement, each side of which is 253 feet in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom it is mentioned. His description still affords a better idea of the original structure than any conjectural restorations. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us, in a remarkable passage, that in the subsequent wars against the Goths the statues were torn from their pedestals by the besieged, and thrown down upon their assailants. The first fortress dates probably from the time of Honorius, A.D. 423. In the wars of Justinian we know that it was successively in the hands of the Goths and the Greeks, and that it at length passed into the possession of the

Exarchs as the citadel of Rome. At the close of the 6th century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the purpose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him in a vision standing on the summit of the fortress, in the act of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was of course derived from this circumstance, but it was not applied for many centuries after the event. In the 10th century the mausoleum was the fortress of Theodora and Marozia, and was the scene of many of those events which have made their names infamous in history. John XII., the grandson of the latter, about A.D. 955, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescenzo Nomentano, the consul, who increased the fortifications to defend himself against the emperor Otho III., who had marched an army into Rome in defence of the pope. From this usurper it acquired the title of the Castello di Crescenzo, under which name it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome from the 10th century, through the troubles of the middle ages. It will be sufficient to mention that in the 11th and 12th centuries it was held by the Orsini. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the fortress, and Alexander VI. (Borgia) about the year 1500 raised the tower, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls.

Urban VIII., A.D. 1644, added a roof to this gallery, constructed the immense outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon cast out of the bronze of the Pantheon. The ancient portion of the building, as we now see it, may easily be distinguished from these additions of the popes. All the upper part of the building is modern. The ancient basement was laid open on one side in 1825, and found to consist of peperino mixed with brickwork. About the same time excavations were commenced in the interior, which were attended with very interesting results. It was ascertained that the immense mass contained two small sepulchral chambers in the centre, and that the ancient doorway was placed immediately opposite the bridge. These chambers were approached by spiral passages or corridors. We may now descend, with the aid of torches, by these passages, to the original entrance. The passages are 30 feet high and 11 feet broad; they are built of brick in the very best style, and still retain traces of their marble facing and some fragments of the white mosaic with which they were paved. They were lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance is a massive and very lofty arch of travertine. Opposite the doorway is a niche which probably contained a statue, as the colossal head of Hadrian, now in the Vatican, was found here. The sepulchral chamber is lighted by two windows perforated in the thickness of the walls. The excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks are fitted with the utmost nicety, and yet the holes visible in the walls, and the rich ornaments discovered in the excavations, prove that they were covered with marble. Among the objects found at various times among

the ruins we may mention the large granite sarcophagus and the bust of Hadrian in the Vatican; the Barberini Faun, now at Munich; the Dancing Faun, of the Florence Gallery; and the porphyry urn in the Lateran, removed by Innocent II. for his own tomb. The sepulchral inscriptions of the Antonines existed until the time of Gregory XIII., by whom they were removed, and the marble on which they were engraved cut up to decorate a chapel in St. Peter's. In the modern part of the building, the saloon, painted in fresco by Pierino del Vaga, is almost the only object to be particularly noticed. From the summit of the castle the view is one of the very finest on this side of Rome—there is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenscheveld, for Benedict XIV. The celebrated *girandola* is no longer displayed from the castle at Easter, and at the feast of St. Peter and St. Paul, on the 28th and 29th of June; it was the grandest exhibition of fireworks in the world—each of the two great discharges, to which this term is properly applied, containing no less than 4500 rockets: since the French occupation of the Castle of St. Angelo it is exhibited on the Monte Pincio. The strength of the castle as a military position is by no means remarkable; and it is considered by engineers to be quite incapable of defence against the improved system of modern warfare. It is necessary to obtain permission to see the interior of the castle: this is always very obligingly granted by the French commandant.

Tomb of Plantius, on the road to Tivoli, close to the Ponte Lucano. This picturesque ruin combines so happily with the bridge, that it has long been one of the favourite subjects of the landscape artists of all countries. It resembles the tomb of Cæcilia Metella, being a circular building constructed of large blocks of travertine. It appears to have been surrounded at

the lower part with a series of pilasters: some of them still remain, with two inscriptions between them; one to M. Plautius Silvanus, the tribune; the other to Titus Plautius Silvanus, who accompanied Claudius on his expedition to Britain. The battlemented walls at the summit were added by Pius II., who converted the ruin into a fortress in the 15th century.

Tomb of the Scipios, in a vineyard near the Porta S. Sebastiano, on the left of the Appian, marked by a solitary cypress-tree, perhaps the most ancient and certainly the most interesting of all the tombs yet discovered. In 1615 an inscription on red tufa, now in the Barberini palace, was discovered on this spot, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries of the period did not hesitate to pronounce the inscription a forgery. In 1780 another inscription was dug up accidentally on the same spot, which left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its sarcophagi were brought to light, after having been undisturbed for upwards of one-and-twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with 6 sarcophagi and numerous inscriptions. The ancient entrance was found opposite to the modern one, and facing the Via Latina: it has a solid arch constructed of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain moulding. Upon this rests the base of a Doric column, indicating either a second story, or that it was surmounted by an entablature. In one of the recesses was found the celebrated sarcophagus of coarse peperino, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing beyond the copied inscriptions attached to the different recesses in the place of the originals, which have been trans-

ferred to the Vatican, together with the sarcophagi and a laurelled bust, long supposed to be that of Ennius.

"The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers."

Childe Harold.

In one part of the tomb additions of brickwork may be recognised, with some works of a later period. Several inscriptions bearing the names of persons of the Cornelli, Cossi, and Lentuli families have also been discovered, and are considered to have been placed here when the family of the Scipios became extinct. It must not be forgotten that Scipio Africanus was buried at Liternum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, were placed on the family sepulchre at Rome. This tomb was ably illustrated by Piranesi in 1785.

Tomb of the Servilii, on the Appian, about 2 miles beyond the tomb of Cæcilia Metella. It was discovered and restored by Canova in 1808. The following is the inscription which identified the tomb with this illustrious republican family:—*M. SERVILIUS . QVARTVS . DE . SVA . PECVNIA . FECIT.*

Tombs on the Appian.—As the principal monuments on the Appian will be described in our Chapter of Excursions about Rome, we shall only notice those near the gates. Of all the approaches to Rome, the Appian was the most remarkable for the number and brilliancy of the sepulchral monuments which lined the road, like those which we see in the Street of the Tombs at Pompeii. Many of these are now mere masses of brickwork, which have defied the ingenuity of the Roman antiquaries. They are consequently without names, and, as they all bear a strong general resemblance, it will be unnecessary to give a particular description of each ruin. The most important tombs upon the Appian, recorded by the Latin writers, are those of the Scipios, Cæcilia Metella, the Servilii, and Calatinus. In the Tusculan Disputations, Cicero alludes to

them in the following passage:—"When you go out of the Porta Capena, and see the tombs of Calatinus, the Scipios, the Servilii, and the Metelli, can you consider that the buried inmates are unhappy?" The only one of the four still undiscovered is that of Calatinus; the others have been clearly identified and described. On each side of the road are several ruins of minor tombs of which nothing is known, and no light probably will now be thrown upon them. There is one, however, close to the classical stream, which still retains the name of the "*brevis-simus Almo*," which has been considered the *Tomb of Priscilla*, the wife of Abascantius, which is known to have been situated on this road. It is mentioned by Statius in the following passage:—

"Hic te, Sardonio velatam molliter ostro,
Eximius conjux, nec enim fumantia busta
Clamoremque rogi potuit perferre, beato
Composuit, Priscilla, toro."

The high ruin nearly opposite to the tomb of Priscilla is supposed to mark the site of the sepulchre of Geta. Opposite the ch. of Domine quo Vadis are the remains of another tomb, long considered to be that of the Scipios before the real sepulchre was discovered. It is surmounted by a round tower of the middle ages. It appears to have been a circular building faced with travertine, and stands on a square basement. It had 12 niches for statues and a circular roof. About half a mile beyond the Porta San Sebastiano is a massive ruin called the *Tomb of Horatia*; but the construction of the building and the fragments of marble and ornaments which have been found near it seem to show that it was an imperial work: indeed there is scarcely a ruin on this road to which the name of Horatia has not been applied.

Columbaria.—On all the great roads of ancient Rome considerable numbers of these sepulchres have been found, particularly on the Appian and Latin Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria,

from the rows of little niches, resembling the holes of a pigeon-house. These niches contained the *olla*, or urns, in which the ashes of the dead were deposited. In some cases the names are found on the urns, but they are more generally met with in inscriptions placed over the niches. These Columbaria, from their construction, were capable of containing the remains of large numbers of persons: they were particularly set apart for the slaves and freedmen, and were usually built near the tombs of their masters. Many of the extensive Columbaria about Rome appear to owe their origin to speculators; in which places for urns were sold, as a certain number of square feet or metres of burying-ground are now-a-days at Kensal Green or Père la Chaise. Such was evidently the origin of the numerous Columbaria recently laid open along the Via Appia and Via Latina, and beyond the tombs of the Scipios.

It may not be irrelevant to say a few words here on the mode of burial adopted by the Romans at different periods. In early times, and until towards the 5th century of Rome, the bodies of almost all classes were buried entire. Soon after that period burning the remains of the dead became nearly general, although the great Patrician families still continued to follow the ancient mode of interment. During the first Cæsars cremation was universal, and continued to be so until the age of the Antonines, when the old system of burying the bodies entire was again introduced, and generally followed in the 3rd and 4th centuries of our era. It is to this second period that are to be referred the many large sepulchral urns to be met with in our museums. At a still later period coffins of *terra cotta* became common, especially in the 5th and 6th centuries. It is scarcely necessary to add that the early Christians were interred in coffin-like urns, or in niches in the catacombs, but the bodies universally entire.

The following are the Columbaria about Rome best worth visiting:—

Columbarium in the Villa di Luzzano, about $\frac{1}{2}$ a mile beyond the Porta Pia, on the rt. of the gate. This is the most perfect Columbarium in the neighbourhood of Rome: it has been preserved by the accidental circumstance which kept it so long concealed, having been buried for centuries under the accumulation of soil. It consists of a square chamber of travertine ornamented with a cornice: it had three marble sarcophagi covered with bas-reliefs of remarkable workmanship, and still containing skeletons, which have been placed in the Lateran Museum. An upper chamber, supposed to have been circular, has entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered which will enable us to fix the date of its construction.

Columbarium in the Villa Pamfili-Doria.—A very interesting and extensive series of sepulchral chambers were discovered a few years back in the grounds of this villa, but to the regret of all antiquaries they have undergone much dilapidation during the military operations of which the villa was the centre in 1849. The inscriptions, however, have been collected and preserved. Several tombs, marking the line of the Aurelian Way, were found near this Columbarium.

Columbarium of the Slaves of Augustus, on the Appian, beyond the Ch. of *Domine quo vadis*, now partly concealed by the vineyard. It had 3 chambers, one of which contained 6 rows of niches for urns. Several inscriptions were found, but most of them, together with the sculptures and marbles, have been removed. 3 plates of this Columbarium have been published by Piranesi.

Columbarium of the Liberti of Livia, also situated on the Appian, immediately beyond the latter, in a vineyard on the l. hand. It was discovered in 1726, and was justly considered by the antiquaries as a valuable relic; but it has been recently destroyed, and no trace of the building now exists. It is well known by the works of Gorio and Piranesi; the latter published upwards

of 300 inscriptions found among the ruins, most of which may now be seen in the Vatican and Capitoline museums.

Columbaria in the Vigna Codini, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which two are very well preserved, contain the cinerary urns chiefly of persons attached to the family of the Cæsars. That most anciently discovered consists of a large square chamber, with a wide pier in the centre, supporting the roof, and pierced throughout with pigeon-holes for receiving urns. An ancient flight of steps leads from the door above into the bottom of the Columbarium. Some of the inscriptions are curious. There are some paintings of birds and animals on the walls.

In another well-preserved Columbarium, a few yards distant, called improperly that of the Liberti of Pompey, discovered 4 years ago, are several inscriptions to persons attached to the household of the family of the Cæsars, as *Medicus*, *Obstetrix*, *Argentarius*, *Cimbalista*, and of a certain Hymnus, the librarian of the Latin Library of the Portico of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club.

The whole triangular space comprised between the Via Appia and Via Latina, and the more modern city wall of Aurelian, appears to be occupied by Columbaria. That called the C. of Campana, from its excavator, contains several well-preserved inscriptions of the time of the first Cæsars.

Columbarium of Lucius Arruntius, &c.—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road. That on the l. hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it

consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

§ 64. AQUEDUCTS.

No monuments of ancient Rome are at once so picturesque and so stupendous as the Aqueducts, and many travellers are more impressed with the grandeur of their gigantic arches, bestriding the desolate plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the first, some vestiges of all of them still remain.

1. *Aqua Appia*, the 1st aqueduct in Rome, constructed by Appius Claudius Cæcus, B.C. 312, after the completion of his Appian Way. It had its source near Palestrina, and was entirely subterranean, except a small portion near the Porta Capena. No traces are now visible.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source above Tivoli, and pursued a course of 43 m. to the walls of Rome: only 221 paces were above ground. The only fragment now visible is this very portion near the Porta Maggiore.

3. *Aqua Marcia*, constructed by Q. Martius Rex, the censor, B.C. 145. Its source was between Tivoli and Subiaco. It was upwards of 60 m. long, and entirely subterranean except the last 6 m. This portion is that magnificent line of arches near the roads to Frascati and Albano, which still forms so grand a feature of the Campagna; but there are strong reasons for believing that a great portion of the existing aqueduct belongs to the time of Augustus. The arches now standing are built of peperino. Near the Arco Furbo, on the road to Frascati, this aqueduct is crossed by the Clau-
which runs parallel to it in some
The specus or channel may

be seen in the ruined fragment at the Porta Maggiore.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and Cassius Longinus, B.C. 126. It had its source near Tusculum, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, constructed by Agrippa, B.C. 34, and so called in honour of Augustus. Its source was very near that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen at the Porta Maggiore.

6. *Aqua Virgo*, likewise constructed by Agrippa for the use of his baths. It derives its name from the tradition that its source near the Anio, about 14 m. from Rome, was pointed out by a young virgin to some soldiers of Agrippa. This source may still be traced near the Torre Salona on the Via Collatina. Its course is subterranean, with the exception of about 7000 paces. It was restored by Nicholas V., under the name of the *Aqua Vergine*, and is still in use. Its water is the best in Rome, and supplies 13 fountains, including the Fontana di Trevi, that of the Piazza Navona, that of the Piazza Farnese, and the Barcaccia of the Piazza di Spagna.

7. *Aqua Alsietina*, constructed by Augustus on the rt. bank of the Tiber, for the use of his Naumachia. It was afterwards restored by Trajan, who introduced a new stream from the environs of the Lake of Bracciano. One of the ancient sources was at the Lacus Alsietinus, supposed to be the Lago di Martignano, W. of Baccano. It was about 22 m. long. It was again restored by the popes, and especially by Paul V., and now enters the Trastevere, under the name of the *Aqua Paola*. It supplies the fountains in the piazza of St. Peter's, and the Fontana Paolina on the Janicula.

8. *Aqua Claudia*, founded by Caligula, continued and finished by the emperor Claudius, A.D. 51. Its source was on the *Via Sublacensis*. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the *Campagna*, forming the grandest ruin beyond the walls of Rome. It was repaired by Septimius Severus and by Caracalla. Sixtus V. availed himself of its arches in constructing his aqueduct of the *Aqua Felice*, which has its source near the *Osteria de' Pantani*, on the road to *Palestrina*, and supplies the *Fontana de' Termini*, near the Baths of Diocletian, the *Triton* in the *Piazza Barberini*, the fountain of *Monte Cavallo*, and 24 others in different parts of the city.

9. *Anio Novus*, also built by Claudius. Its source was on the *Via Sublacensis*, beyond that of the *Claudian*. It was the longest of all the aqueducts, no less than 62 m., of which 48 were underground. The specus may still be seen above that of the *Claudian* in the arch of the *Porta Maggiore*.

§ 65. MISCELLANEOUS.

Tarpeian Rock.—On the southern summit of the *Capitoline*, which faces the *Tiber* and the *Aventine* and is now called the *Monte Caprino*, we still find this celebrated rock. It is surrounded and covered with dirty buildings, and the soil has accumulated in considerable quantities at the base; but enough remains to mark

“the steep
Tarpeian, fittest goal of Treason's race,
The promontory whence the Traitor's leap
Cured all ambition.” *Childe Harold*.

There are two precipices now visible. Ascending from the *Tor de' Specchi* we proceed by the *Via della Rupe Tarpeia*, and pass through a courtyard, from which one front of the precipice may be seen, beneath the *Palazzo Caffarelli*. On the other side of the hill, towards the river, in a

garden on the *Monte Caprino*, we may look down on another abrupt precipice which cannot be much less than 70 feet in height. It consists of a mass of red volcanic tufa, belonging to the most ancient igneous productions of the *Latian* volcanoes. This is the cliff shown to strangers as the *Monte Tarpeia*, and, as we know that criminals were thrown down from that part of the *Capitoline* which was nearest to the *Tiber*, there would seem to be good reason for regarding it as the “*Traitor's Leap*.”

Mamertine Prisons, on the declivity of the *Capitoline*, behind the arch of *Septimius Severus*. This celebrated state prison is one of the few existing works of the kingly period: it is built, like the *Cloaca Maxima*, in the most massive style of *Etruscan* architecture. It was begun, as we learn from *Livy*, by *Ancus Martius*, and enlarged by *Servius Tullius*, from whom it took the name of *Tullian*. The upper cell is far below the level of the surrounding soil, and additional chambers might probably be discovered by excavations under the hill. *Livy* mentions the prisons of *Servius Tullius* in the following interesting passage (*lib. i., cap. 33*):—“*Carcer ad terrorem increscentis audaciæ, media urbe, imminens Foro, ædificatur.*” In another passage, in his 34th book, describing the punishment of *Quintus Pleminius*, he says, “*In inferiorem demissus carcerem est, necatusque.*” The first of these remarkable passages at once sets at rest all question as to the locality, and the latter distinctly points to the lower of the 2 prisons which are still visible. If any other evidence were required, it is supplied by *Sallust*; and we think that it is hardly possible to imagine any ancient description more applicable than that in which the historian relates the circumstances attending the fate of the accomplices of *Catiline*:—“*In the prison called the Tullian,*” he says, “*there is a place about 10 feet deep, when you have descended a little to the l.: it is surrounded on the sides by walls, and is closed above by a vaulted roof*”

of stone. The appearance of it, from the filth, the darkness, and the smell, is terrific." To these interesting facts we will simply add, what will no doubt occur to the stranger on first entering the chambers, that the peculiarities of their construction prove an Etruscan origin, and supply us with the strongest argument in favour of their very high antiquity. The prison consists of 2 chambers, evidently excavated in the tufa rock, and placed one over the other. They are situated some feet beneath the ch. of S. Giuseppe dei Falegnami. A flight of 28 steps conducts us to the upper chamber, into which a modern door has been opened for the accommodation of the devotees, who are attracted by the Church tradition which has given peculiar sanctity to the spot. This chamber is about 14 feet high, 30 feet in length, and 22 in breadth; and is constructed with large solid masses of peperino, without cement. The lower cell, called the Tullian prison, is rather more than a semicircle 22 feet in diameter, $5\frac{1}{2}$ to the springing of the vault, and $6\frac{1}{2}$ to its crown. It is constructed, like the upper chamber, of large masses of peperino, arranged in 4 courses of approaching stones, not on the principle of an arch, but extending horizontally to a centre, as in some of the well-known tombs at Tarquinii. On examining the stones which form the roof of this lower chamber, it will be seen that they are held together by strong cramps of iron, and hollowed out below into a slight curvature, as if the dome of the original structure had been cut off when the upper apartment was constructed. This fact appears to prove that the lower is more ancient than the upper cell. In the vault formed by these horizontal stones is a circular aperture, through which it is supposed the prisoners were lowered. It is hardly possible to imagine a more horrible dungeon. Admitting the arguments in favour of the fact that these are the Mamertine prisons, it must have been in this cell that Jugurtha starved to death, the accomplices

of Catiline were strangled by order of Cicero, and Sejanus, the minister of Tiberius, was executed. It appears that the Mamertine prisons were exclusively reserved for state offenders, which will meet the argument advanced by some of the older antiquaries, who considered their small size insufficient for the requirements of the population. The well-known passage of Juvenal, referring to those happy times under the kings and tribunes, when one place of confinement was sufficient for all the criminals of Rome, is considered to allude distinctly to this prison:—

"*Felices proavorum atavos, felicia dicas
Sæcula, qui quondam sub Regibus atque Tri-
bunis
Viderunt uno contentam carcere Romanam.*"
Sat. iii.

We know from Livy that Appius Claudius, the decemvir, constructed a prison for plebeian offenders; and other authorities might be adduced which strengthen the belief that the Mamertine prisons were peculiarly set apart for political criminals, and were consequently not disqualified by their size for the necessities of the state. The following inscription on the frieze, C. VIBIVS . C. F. RVFINVS M. COCCEIVS . NERVA . EX . S . C., records the names of the 2 consuls by whom the prison is supposed to have been repaired, A.D. 23. The Church tradition has consecrated this prison as the place in which St. Peter was confined by order of Nero. The pillar to which he was bound is shown, together with the fountain which miraculously sprang up to enable him to baptize his gaolers, Processus and Martinian. The upper chamber is fitted up as an oratory, dedicated to the Apostle, and the walls are covered with *ex-oto* offerings. The ch. above it, dedicated to S. Giuseppe de' Falegnami, was built in 1539.

Cloaca Maxima, a subterranean canal, extending from the Velabrum to the river, well known as the great common sewer of ancient Rome. This stupendous work is a lasting memorial of the solidity of Etruscan architec-

ture. It is still as firm as when its foundations were first laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the disputes and scepticism of antiquaries. It was built by Tarquinius Priscus, the 5th king of Rome, 150 years after the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following remarkable passage:—

“Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile erehebant aquas, cloacis e fastigio in Tiberim ductis siccat.”—Lib. i., c. 38. Strabo says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Roman empire. Pliny speaks of it with admiration, and expresses surprise that it had lasted for 800 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 24 centuries have now elapsed since its foundation, and this noble structure of the Roman kings still serves for its original purpose. There are no other remains of ancient Rome which present so many elements of durability, and promise so much to excite the admiration of posterity for another 2000 years. The exterior archway is composed of 3 concentric courses, placed one over the other, and formed of immense blocks of that variety of peperino called *gabina*, put together, like all Etruscan works, without cement. The borings of Lenotte give this archway a height of at least 12 feet where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The interior of the channel is constructed of red volcanic tufa, similar to that of the Tarpeian rock, of the Palatine hill, and of the Monte Verde. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca is 300 paces. According

to Abeken, the architect has provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13·12 to 10·3 feet. The part which may be most conveniently examined is near the arch of Janus, following a narrow alley opposite the ch. of S. Giorgio in Velabro; from this point the channel is entire throughout its course to the Tiber, into which it falls at a short distance below the Ponte Rotto. Close to the extremity, in the Velabrum, is a bright clear spring, called the *Acqua Argentina*, still held in some repute by the lower orders as a specific in certain maladies: it is considered by some antiquaries as one of the sources of the Lake of Juturna, and as the precise spot where Castor and Pollux were seen watering their horses after the battle of the Lake Regillus. Higher up is a more copious one, issuing from beneath an arch of brickwork: it is used as a washing-place by the modern Romans.

Quay called the Pulchrum Littus.—

At the mouth of the Cloaca Maxima we may trace the commencement of a line of wall, built of large blocks of travertine, which evidently formed a quay or embankment on the l. bank of the Tiber. For about a mile along the river towards the landing-place, near the ch. of S. Anna de' Calzettari, this wall is more or less perfect. Its construction would seem to refer it to the period of the kings, and there is little doubt that it is the *καλὸν λιττὸν*, or the “pulchrum littus,” mentioned by Plutarch in his description of the house of Romulus. A road led from the quay to the foot of the Palatine.

Agger of Servius Tullius.—In the grounds of the Villa Barberini near the Porta Pia, among the ruins of the house of Sallust, are some vestiges of this celebrated rampart, which may be traced along the Villa Negroni, behind the Baths of Diocletian, between the Vigna Mandosia and the arch of Gallienus, and in different parts of its north-eastern circuit. The most

fect fragment is that in the gardens of the Villa Negroni, now Massimi. At this angle of the Servian city the Agger is said to have been 50 feet broad and a mile in length; the ditch which protected it was 100 feet broad and 30 feet deep.

Campus Sceleratus.—At the point where the Strada di Porta Pia is intersected by the Via del Macedo and the Via di Porta Salara, stood the Porta Collina of the walls of Servius Tullius; and in an angle between this gate and the baths of Diocletian antiquaries place the site of the Campus Sceleratus, the well-known spot where the vestal virgins who had broken their vows were buried alive, like the nuns of the middle ages. Dionysius and Plutarch both describe it as being within the gate, and Livy tells us that it was on the rt. hand. Some writers, however, place it within the gardens of Sallust.

House and Gardens of Sallust.—The gardens of the Villa Barberini enclose a great number of very interesting objects. Besides the wall of the Agger of Servius Tullius, we find there the ruins of the Temple of Venus Erycina, the Circus Apollinaris, and the vestiges of the luxurious palace of the historian Sallust, the favourite retreat of Nero, Nerva, Aurelian, and other emperors. It was destroyed by Alaric, and little now remains but traces of foundations.

Portico of Octavia, built by Augustus on the site of that erected by Quintus Metellus, and near the theatre of Marcellus, as a place to which the spectators might retire for shelter in case of rain. Of all the edifices of ancient Rome, the architectural disposition of none is better known, nearly the entire plan of it and of the temples it included being laid down on the general plan of the city preserved in the Capitoline Museum. It appears to have formed a parallelogram, composed of a double row of 270 columns, and enclosing an open space, in which stood the 2 temples of Jupiter and Juno, erected by the Greek architects Batracus and Saurus. The ruins which

now remain are portions of the vestibule and façade of the Temple of Juno, situated in the modern fish-market, the Pescaria, one of the dirtiest quarters in Rome. This vestibule had 2 fronts, each adorned with 4 fluted columns of white marble, of the Corinthian order, and 2 pilasters, supporting an entablature and pediment. The portico was destroyed by fire in the reign of Titus, and was restored by Septimius Severus and Caracalla. Two columns of the fragment now remaining disappeared in this fire, and the restorations of Septimius Severus may easily be recognized in the large brick arch constructed to supply their place, as a support to the entablature. The 2 pillars and pilasters in the front, and the 2 pillars and 1 pilaster in the inner row, are sufficient to prove the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations of Septimius Severus and Caracalla. In the walls of the adjoining houses, 4 columns of granite and cipolino, which probably belonged to one of the short sides of the parallelogram, may be recognized. The portico is celebrated by the ancient writers for its Greek and Latin libraries and its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, a Venus by Phidias, an Esculapius and a Diana by Cephisiodorus, &c. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Santo Bartoli states that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa at Tivoli. In the street behind the ch. of S. Angelo in Pescheria there is still visible one of the Corinthian marble columns of the Temple of Juno, which stood, as we have seen, in the area of the portico. Fragments of 2 other columns exist in

their original positions, within the adjacent houses.

Vivarium and Spoliarium.—At the base of the Cælian hill, extending from below the Passionist Convent of S. Giovanni e Paolo to the Coliseum, are some extensive ruins, which are generally considered to be the ancient Vivarium, the place in which the wild beasts were kept before they were turned into the arena. Below the convent they consist of 8 immense arches of solid travertine: there are 2 stories, the lower is now interred. The older antiquaries gave them the name of Curia Hostilia, but their position and arrangement sufficiently justify their modern title. Behind them are some subterranean caverns, artificially excavated in the tufa, which still retain marks of the tools. There is an aperture in the roof. It is supposed that these damp and dreary caverns were the Spoliarium, or prison of the gladiators.

Prætorian Camp, built by Sejanus, the minister of Tiberius, outside the walls of Servius Tullius. It is now occupied by the Villa Macao, the extensive vineyard of the Jesuits, situated at a short distance behind the Baths of Diocletian. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Honorius in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. The vineyard no doubt conceals much of the ancient foundations; but considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is stated to be 5400 feet. A part of the southern side has been roughly rebuilt with large and irregular stones, supposed to be the work of Belisarius.

There is a gold coin of Claudius, on which the general arrangement of the camp is represented.

Fountain, called the Trophies of Marius, a picturesque ruin at the head of the Via Maggiore, so called from the trophies on the balustrade of the Capitol which were found here. There is no longer any doubt that the name of Marius has been erroneously applied both to the trophies themselves and to this ruin. Winckelmann regards the sculpture of the trophies as clearly indicating the age of Domitian; and more recent writers have referred them and the building before us to an age as late as Septimius Severus (?). Excavations made a few years back by the French Academy fully confirmed the opinion of Piranesi, that this ruin was either a reservoir for the waters of one of the aqueducts, or a fountain. Piranesi found by measurement that the building must have served as the reservoir of the Aqua Julia, which was conveyed from the Porta S. Lorenzo by an aqueduct, of which 6 arches are still standing. Fabretti considered that it must have served likewise as the emissary of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been highly ornamented. Among these discoveries are the Discobolus of the Vatican, and the Seneca of the Villa Borghese.

Fountain of Egeria, placed by the Roman antiquaries, without regard to classical authority, in the valley of the Almo, now called the Valle Caffarelli, about a mile from the Porta San Sebastiano, and immediately under the so-called Temple of Bacchus, about midway between the modern high road to Naples and the Via Appia. It is a mere vaulted chamber with niches, hollowed out of a steep bank, and built chiefly of reticulated brickwork, which appears from its construction to be not

older than the reign of Vespasian. It has 3 niches in the sides, and a large niche at the extremity, containing a recumbent male statue much mutilated, but supposed to be the river god. The great interest of the spot is derived from the tradition that it represents the grove and sacred fountain where Numa held his nightly consultations with his nymph, and which he dedicated to the Muses in order that they might there hold counsel with Egeria. The authority for this tradition is the following passage from Livy (lib. i. 21):—

"Lucus erat quem medium ex opaco specus fons perenni rigabat aqua: quo quia se persaepe Numa sine arbitrio, velut ad congressum deae, inferebat, Camoenis eum lucum sacrauit; quod earum ibi consilia cum conjuge sua Egeria essent."

But the most interesting passage on which the pretensions of the fountain have been advanced are those beautiful lines of Juvenal in which he mentions his visit to the valley of Egeria, and complains that its original simplicity had been destroyed by artificial ornaments:—

"In vallem Egeriae descendimus et speluncas
Dissimiles veris. Quanto praestantius esset
Numen aquae, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?"
Lib. i. Sat. iii.

The older antiquaries implicitly believed the tradition, and a few years since the Romans still repaired to the grotto on the first Sunday in May to drink the water, which they considered to possess peculiar virtues. For nearly 3 centuries the name prevailed almost without contradiction; but since the recent excavations it has been generally admitted that, even if the valley of the Almo were the Egerian valley described by Juvenal, the grotto is merely one of several similar cells formerly existing in it, and that it has been converted either into a nymphæum or a bath. The discovery of small reservoirs around the spot, the remains of conduits still traceable within chamber, and the copious supply of water which continually oozes through building, give great weight to this

opinion. Perhaps the true explanation of the poetical legend is that expressed by Lord Byron:—

"Egeria! sweet creation of some heart
Which found no mortal resting-place so fair
As thine ideal breast: whate'er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair:
Or, it might be, a beauty of the earth,
Who found a more than common votary there,
Too much adoring; whatsoe'er thy birth,
Thou wert a beautiful thought, and softly bodied forth."

From the fragments of various kinds which have been found among the ruins, it appears that the grotto was paved with serpentine, and the walls covered with slabs of marbles. The ruin is now clothed with moss and evergreens, the *Adiantum capillus* waves over the fountain, and long tufts of creeping plants hang over its roof. The quiet seclusion of the spot is well calculated to make the traveller desire to be a believer in the truth of the tradition.

§ 66. OBELISKS.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the modern city. Sixtus V. has the honour of having first employed them for this purpose. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task not far short of a miracle when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

Obelisk of the Vatican, erected by Sixtus V. in 1586. This obelisk is a solid mass of red granite without hieroglyphics. It was found in the circus of Nero, and is therefore standing not far from its original situation. It was brought from Heliopolis to Rome by Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was

nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the pier which he constructed at the mouth of the harbour. The obelisk previous to its removal stood nearly on the site of the present sacristy of St. Peter's. It is the only one in Rome which was found in its original position, which, of course, accounts for the fact that it is still entire. As stated above, it was placed on the present pedestal in 1586 by the celebrated architect Domenico Fontana, who has left a highly interesting account of the operation. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a painting representing it is preserved in the Vatican library. Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if one of the Bresca family had not broken through the order by calling upon the workmen to wet the ropes. The common story of English travellers attributes this suggestion to an English sailor, but there are no grounds whatever for the statement. The Bresca family, indeed, still possess the privilege of supplying the pope's chapel with palm-leaves on Palm Sunday, which Sixtus V. granted them as an acknowledg-

ment of the service of their ancestors on this occasion. The height of the shaft, exclusive of all the ornaments, is 83 ft. 2 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; the breadth of the base is 8 ft. 10 in. The cross at the top was renewed in 1740, when some relics of the true cross were deposited in it. The following is the dedication to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—*DIVO . CAES. DIVI . IVLII . F. AVGVSTO . TI. CAESARI DIVI . AVG. F. SACRVM.*

Obelisk of S. Maria Maggiore, erected in 1587 by Fontana, during the pontificate of Sixtus V. It is of red granite, broken in three or four places, and is without hieroglyphics. It was one of a pair of obelisks which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 4 in.; the height of the whole from the ground to the top of the cross is 83 ft. 9 in.

Obelisk of St. John Lateran, the largest obelisk now known, erected in 1588 by Fontana, in the pontificate of Sixtus V. It is of red granite broken into 3 pieces, and is covered with hieroglyphics. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's explanation of the hieroglyphics, it commemorates the Pharaoh Thoutmosis III., the Mæris of the Greeks. When it was removed by Sixtus V. it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut a portion of the lower part; no

standing this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the top of the cross is 149 ft. 7 in. The sides are of unequal breadth: two measure 9 ft. $8\frac{1}{2}$ in.; the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 445 tons.

Obelisk of the Piazza del Popolo, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved to us. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Suisrei, who reigned before Rhamses II.: this carries us back at once to the days of Moses, whilst Lepsius attributes it to Meneptha, only 1500 years before our era. It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus. It had fallen from its pedestal in the time of Valentinian, and remained buried in the earth until 1587, when Sixtus V. removed it to its present position. The height of the shaft, without base or ornaments, is 78 ft.; the entire height from the ground to the top of the cross is about 116 ft. On the sides facing the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. AVGVSIVS . PONTIFEX . MAXIMVS . IMP. XII. COS. XI. TRIB . POT. XIV. AEGVPTO . IN . PTESTATEM . POPVLI . ROMANI . REDACTA . SOLI . DONVM . DEDIT.

Obelisk of the Piazza Navona, erected in 1651 by Bernini, in the midst of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, is broken into 5 pieces. It was
1 in the circus of Romulus, and

from the style of the hieroglyphics is now supposed to be a Roman work of the time of Domitian. It was made, however, the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by modern discoveries. In its present position it stands on a rock about 40 ft. high. The height of the shaft without the base is 51 ft.

Obelisk of the S. Maria sopra Minerva, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics, supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Dominican convent. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.; the height from the ground to the summit is about 39 ft.

Obelisk of the Pantheon, erected in 1711 by Clement XI. It is a small obelisk of Egyptian granite, with hieroglyphics, evidently the fellow of the preceding one, and found in the same place. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. from its situation in the Piazza di S. Mahuteo, where it had been erected by Paul V. Its height without the base is about 17 feet; the height from the pavement to the top is about 47 feet.

Obelisk of the Monte Cavallo, erected in 1786 by Antinori, in the pontificate of Pius VI. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base or ornaments, is 45 feet; the

height of the whole from the ground to the summit is about 95 feet. At the sides of this obelisk stand the *Colossal Equestrian Group* which have been called Castor and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and, if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason for suspicion in regard to the authenticity of the inscriptions; for the statues are evidently 7 centuries older than the age of Constantine, and no inscriptions of that time can be worth much as authorities. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action. They were restored and placed as we now see them by Antinori, in the time of Pius VI., but they are evidently not in their relative positions, for the action of both the men and horses shows that they were not originally side by side, but very nearly face to face.

Obelisk of the Trinità de' Monti, erected in 1789 by Antinori, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the circus of Sallust; and according to Champollion's interpretation of the hieroglyphics was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft, without the base and ornaments, is about 44 feet; the height of the whole from the ground to the top of the cross is 99 feet 11 inches.

Obelisk of Monte Citorio, erected in 1792 by Antinori, in the pontificate of Pius VI., an obelisk of red granite, covered with hieroglyphics, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired by all artists from the time of Winckelmann, for the remarkable beauty of the hieroglyphics which remain. According to the explanations of Lepsius, these hieroglyphics signify that it was erected in honour of Psammetichus I. 6½ centuries

before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used for a meridian. It was first discovered, buried under the soil behind the ch. of S. Lorenzo in Lucina, in the time of Julius II., but was not removed until the time of Pius VI., when it was dug out by Zabaglia, and erected in its present position by Antinori. The fragment of the Aurelian column which was found near it was taken to repair it, and to form the base. The height of the shaft without the base and ornaments is 71 feet 6 inches; the height of the whole, from the ground to the top of the bronze globe, is 110 feet.

Obelisk of Monte Pincio, sometimes called della Passeggiata, in front of the Villa Medici, erected in 1822, by Pius VII., a small granite obelisk, with hieroglyphics, found near the ch. of Santa Croce in Gerusalemme, on the supposed site of the circus of Heliogabalus. The height of the shaft without the base is 30 feet; the height of the whole from the ground to the summit is 56 feet 7 inches.

§ 67. BUILDINGS OF THE MIDDLE AGES.

House of Rienzi, called by the people the House of Pilate, and formerly described as the Torre di Manzone, a singular brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, and nearly opposite the N. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example :—

"Primus de primis magnus Nicolaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Theodora Crescens matrisque Theodora
nomen,
Hoc culmen clarum caro de pignore gessit,
Davidi tribuit qui Pater exhibuit."

At the upper part of this inscription are numerous initial letters, which would be an inexplicable enigma to any but a Roman antiquary; the Padre Gabrini, however, has endeavoured to show that they represent the titles of Rienzi, the last of the Roman tribunes: the following explanation of a part of them may be received as a specimen of the whole:—N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator ?), P. (Patris ?), Teuthonici, Filius, Gabrinus, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Rienzi and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Rienzi in his official acts. In that extraordinary document, dated from the Piazza of St. John Lateran, Aug. 1. 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeferino Re, in his curious work 'La Vita di Cola di Rienzo,' published at Forlì in 1828, the Tribune styles himself, "*Nicola severo e clemente, liberator di Roma, zelatore dell'Italia, amatore del mondo intero, Tribuno augusto.*" On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch:—ADV. ROMANIS. GRANDIS. HONOR. POPVLIS. It can hardly be expected that the true meaning of these inscriptions can ever be much more than a mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient for our purpose to state that recent antiquaries consider the architecture to belong

the 11th century, and gather from inscriptions that Nicholas, son of ntius and Theodora, fortified use and gave it to David his son;

that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Rienzi 3 centuries later (1347). Other writers suppose that it was destroyed 1313 by Arlotto degli Stefaneschi, and rebuilt by Rienzi in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the "Spirto gentil" of Petrarch, to whom Childe Harold has given additional immortality:—

"Then turn we to her latest tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree
Of Freedom's wither'd trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum's champion, and the people's chief—
Her new-born Numa thou—with reign, alas!
too brief."

The style of the building and its decorations marks the period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity may perhaps be regarded as an apt illustration of the taste and character of "the last of the Roman Tribunes."

Tor de' Conti, a huge brick tower at the foot of the Quirinal, near the Piazza delle Carette, built in 1216, by Innocent III., of the Conti family, from whom it derives its name. It no doubt formed, like the other towers of the same kind which may still be traced, a place of safety in which the popes might fortify themselves against their powerful nobles. It was injured by the earthquake of 1348, and was partly pulled down a few years afterwards by Urban VIII. The ciceroni absurdly give it the name of Trajan's Tower.

Torre delle Milizie, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of Sta. Catarina da Siena. This is another large brick tower, called by the ciceroni the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from

Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the construction of this building shows that it is of later date than the *Tor de' Conti*. It is attributed by the older antiquaries to Boniface VIII. (1303), and is said by Biondo to stand on the barracks in which the troops of Trajan were quartered.

§ 68. FOUNTAINS.

Fontana Paolina, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was constructed by Paul V. in 1612, from the designs of Fontana, and it is mentioned as a curious coincidence that both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the gable of a ch.; it has 6 Ionic columns of red granite, taken from the Forum of Nerva. Between the columns are 5 niches, 3 large and 2 small. In the 3 large ones 3 cascades fall into an immense basin, and in the 2 small niches are 2 dragons, in allusion to the armorials bearings of the pope, each of which pours out a stream of water into the same basin. The water is collected from springs about the lake of Bracciano, by the aqueduct called the *Acqua Paola*, and after performing its duty here it served, for many years, to turn the chief part of the Roman flour-mills. The aqueduct was cut off by the French during the siege operations of 1849, and part of the masonry of the fountain was perforated by a ball from the French artillery. The style of the fountain is not in the best taste, but the effect of the water can hardly be surpassed. The view from this fountain over the whole of Rome and the Campagna is one of the finest scenes imaginable.

Fontana del Tritone, or the *Barberini Fountain*, in the *Piazza Barberini*, the presumed site of the *Circus of Flora*. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton, who blows up the water through a shell to a great height. It is the work of Bernini.

Fontana delle Tartarughe, in the *Piazza Mattei*, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes; one supports a vase, from which the water flows into the basin. The design is by Giacomo della Porta; the figures are by Taddeo Landini.

Fontana di Trevi, the largest and perhaps the most celebrated fountain in Rome. It issues from the base of the immense *Palazzo Conti*, built by Clement XII. (Corsini) in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune standing in his car drawn by horses and attended by Tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a *Castel d'acqua* required, not for the frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the palace has 4 columns and 6 pilasters of travertine, of the Corinthian order; between the columns are statues of *Salubrity* and *Abundance*, sculptured by Filippo Valle; above them are 2 bas-reliefs,—one by Andrea Bergondi, representing *Marcus Agrippa*, who brought the *Aqua Virgo* into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of the aqueduct. Between the pilasters are 2 rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII.

Fountains of the Piazza Navona.—This Piazza contains 3 fountains. Those at the extremities were erected by Gregory XIII. The Triton holding a dolphin by the tail is by Bernini; but there is nothing in any of

figures to call for particular notice. The central fountain, which supports the obelisk brought from the circus of Romulus, was constructed by Bernini in the pontificate of Innocent X. It forms an immense circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Plate. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are almost below criticism; Forsyth calls it "a fable of Æsop done into stone." The Piazza Navona has been already mentioned under the head "Circus," as representing the site of the ancient Circus Agonalis, or Circus Alexandri. The form of the circus at one end may still be traced. During the summer months it is inundated twice a week for the amusement of the people, when the appearance of the Piazza recalls the ancient Naumachia.

Fontana della Barcaccia, in the Piazza di Spagna, built in the form of a boat, from which it derives its name. It was designed by Bernini, who was compelled to adopt this form by the impossibility of throwing the water above the level of the boat. It has little beauty to recommend it, but is skilfully contrived, under the circumstances which controlled the artist in regard to the supply of water. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun by Innocent XIII., from the designs of Alessandro Specchi, and finished by Francesco de Sanctis in the pontificate of Benedict XIII.

Fontana dell' Acqua Felice, called also the Fountain of Moses and the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has 3 niches. In the central one is a colossal statue of Moses striking the rock by Prospero da Breseia, who is said to have died of grief at the ridiculed by his performance. In

the side niches are figures of Aaron, by Gio-battista della Porta, and of Gideon, by Flaminio Vacca. The fountain was formerly adorned by 4 ancient lions, which have been replaced by as many modern ones in grey marble; the others, of black Egyptian basalt, have recently been removed to the Egyptian Museum in the Vatican. They were found in front of the Pantheon.

Fountains in the Piazza of St. Peter's.—These magnificent but simple vases are perhaps better calculated to give general pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 18 feet, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the morning sun paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

Fountains of the Farnese Palace.—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent basins of Egyptian granite, found in the Baths of Caracalla.

Fountain of the Ponte Sisto, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of 2 Ionic columns, sustaining an attic. From an aperture in the large niche the water falls in a solid body into a basin below. The design is simple, and free from the affectation which marks so many of the other fountains.

Fontana del Campidoglio, at the foot of the double staircase leading to the palace of the Senator on the Capitol. It was constructed by Sixtus V., and is ornamented with 3 ancient statues. That in the centre is a sitting figure of Minerva, in Parian marble, draped with porphyry: it was found at Cora. The colossal recumbent figures at the side are of Greek marble, representing the Nile and the Tiber. They

were found in the Colonna Gardens, and are referred by Nibby to the time of the Antonines.

Fountain of the Monte Cavallo, constructed by Pius VII., a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, which was found in the Roman Forum, and brought to the Monte Cavallo by Pius VII., to complete the decorations of the piazza.

§ 69. PIAZZE.

The Piazza di Spagna, Piazza Navona, Piazza del Popolo, and all the great squares in front of the principal churches, are sufficiently described in the accounts of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the least attractive, though not the least celebrated, of them all, the

Piazza del Pasquino, close to the entrance of the Braschi Palace, near the Piazza Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient statue found here in the 16th century, and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Bandinucci, in his *Life of Bernini*, tell us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from the tailor Pasquin, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European; but Rome is the only place in which he flourishes. The statue of Marforio, which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio

was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom he belongs, would not permit it. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Snessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. It is said that his owner is compelled to pay a fine whenever he is found guilty of exhibiting any scandalous placards. The modern Romans seem to regard Pasquin as part of their social system: in the absence of a free press, he has become in some measure the organ of public opinion, and there is scarcely an event upon which he does not pronounce judgment. Some of his sayings are extremely broad for the atmosphere of Rome, but many of them are very witty, and fully maintain the character of his fellow-citizens for satirical epigrams and repartee. When Mezzofanti was made a cardinal, Pasquin declared that it was a very proper appointment, for there could be no doubt that the Tower of Babel, "il Torre di Babel," required an interpreter. On the visit of the emperor Francis to Rome, the following appeared:—"*Gaudium urbis, Fletus provinciarum, Risus mundi.*" On the election of Pope Leo X., in 1440, the following satirical acrostic appeared, to mark the date MCCCXL.:—"*Multæ cæci cardinales creaverunt cæcum decimum (X) Leonem.*" During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on two-thirds of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription "*Munificentia Pii Sexti.*" The proceedings of Pius VI. were frequently treated by Pasquin with considerable severity. When the sacristy of St. Peter's was completed the following inscription was placed over the principal door:—"*Quod ad Tempus Vaticanum ornamentum publica vota flag*"

bant, Pius VI. fecit," &c. Pasquin's reply was as follows:—

"Publica! mentiris; Non publica vota fuere,
Sed tumidi ingenii vota fuere tui."

Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

"Canova questa volta l'ha sbagliata,
Ha l'Italia vestita, ed è apogliata."

Soon after the decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

"L'Altissimo in sh, ci manda la tempesta,
L'Altissimo qua gih, ci toglia quel che resta,
E fra le Due Altissimi,
Stiamo noi malissimi!"

His satires frequently consist of dialogues, of which the following are fair examples:—

"I Francesi son' tutti ladri.
Non tutti—ma Buonaparte."

On the marriage of a young Roman, called Cesare, to a girl called Roma, Pasquin gave the following advice:—
"Cave, Cesare, ne tua Roma Respublica fiat!" On the next day the man replied, "Cæsar imperat!" Pasquin, however, would not be outdone, and answered, "Ergo coronabitur." His distich on the appointment of Holstenius and his two successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

"Præfuit hæreticus. Post hunc, schismaticus.
At nunc
Turca præest. Petri bibliotheca, vale!"

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?"
Contra folium, quod vento rapitur, osten-

dis potentiam tuam, et stipulam siccam persequeris?

§ 70. BASILICAS.

There are 7 Basilicas in Rome; 4 within the walls—St. Peter's, St. John Lateran, Santa Maria Maggiore, and Santa Croce in Gerusalemme; and 3 beyond the walls—San Paolo, San Lorenzo, and San Sebastiano. The first churches of the early Christians were undoubtedly those edifices which, during the latter period of the empire, had served as the seats of the public tribunals or courts of justice, under the general name of *Basilicæ*. On the establishment of the Christian faith, the first churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices, probably on their very sites. Their design was at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated from the nave by a simple line of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. The walls above the arches were pierced with windows, by which the whole building was lighted. In some instances, as in that of St. Apollinare in Classe, at Ravenna, the tribune, or *absis*, was raised above the level of the church, and covered with mosaics. Externally there was a square building in front, called the *quadriporticus*, having a colonnade round each side of the square. The Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches, and have other parishes subordinate to them. The old St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves its title, although all the features of the original construction have disappeared. We shall therefore commence our description of the churches with this most magnificent of Christian temples, which the great historian of

the Decline and Fall of the Roman Empire designates as "the most glorious structure that ever has been applied to the use of Religion."

1. ST. PETER'S.—As early as A.D. 90, St. Anacletus, the bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the Apostle was interred, after his crucifixion on the site of S. Pietro in Montorio, and where so many of the early Christians had suffered martyrdom. In 306 Constantine the Great built a basilica on the spot, which continued from that time to be the great attraction of the Christian world. The façade of this basilica may be seen in Raphael's fresco representing the Incendio del Borgo; and the interior is introduced in that representing the coronation of Charlemagne. In the time of Nicholas V. (1450) it had fallen into ruin, and that pope had already begun a new and more extensive building on the plans of Bernardino Rossellini and Leon Battista Alberti, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his accustomed energy, to resume the works on a systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michael Angelo had just completed. He accordingly secured the assistance of Bramante, who entered upon his duties in 1503, and began by pulling down half the walls which had been erected by his predecessors. His plan was a Greek cross, with a portico of 6 columns, and an immense cupola in the middle of the ch., supported on 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier against which the statue of S. Veronica now stands. The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo X. The new pontiff appointed as his architects Giuliano Sangallo, Giovanni da Verona,

Rome.

and Raphael, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan, which was a Latin cross, may be seen in Serlio's work upon architecture; but neither he nor his colleagues had done much more than strengthen the 4 piers, which had been found too weak before the death of Bramante. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi could do little more than erect the tribune, which was completed during the pontificate of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio Sangallo, who returned to Raphael's plan of a Latin cross, and altered the arrangement of the whole building, as may be seen from his designs which are preserved in the Vatican, but he died before he could carry any of them into effect. The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that artist in the same year prevented his entering on the engagement. The work was then committed to Michael Angelo, then 72 years of age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michael Angelo. Several letters are in existence, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michael

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Angelo immediately returned to the design of a Greek cross, enlarged the tribune and the 2 transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off by death in 1563, at the age of 89. The chief peculiarity of his dome consisted in being double, a plan which was fortunately adopted by his successors, who finished it on the precise plans and measurements which he had himself laid down. Another part of his design was to build a Corinthian façade in the style of the Pantheon, which, combined with the Greek cross, would have allowed the whole dome to have been visible from the piazza. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere to the plans of M. Angelo in every particular. Vignola constructed the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 600 workmen upon it night and day. When the dome was finally completed it was calculated that 30,000 lbs. weight of iron had been used in its construction. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. At his death, in 1601, the plan of Michael Angelo had been faithfully executed so far as the works had then ad-

the only portions re-added were the façade. In 1605 Paul V. was and, being desirous of the building completed in tled down all that was of the old basilica, and ation of the new front in employed Carlo Maderno,

the nephew of Fontana, as his architect, who abandoned the plan of Michael Angelo, and returned to the Latin Cross, as originally designed by Raphael. He also built the façade, which all critics concur in condemning as unsuitable to the original design. Its great defect is the concealment of the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent, that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for, although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism, strangely in contradiction to his praise of the nave and vestibule. The plan of the Latin cross was not a novelty, but merely a return to the plan of Raphael: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michael Angelo. The nave was finished in 1612; the façade and portico were finished in 1614; and the ch. was dedicated by Urban VIII., on the 18th November, 1626. Under Alexander VII., in 1667, Bernini began the magnificent colonnade which surrounds the Piazza. Pius VI., in 1780, built the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the

2 clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the fabric by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required $3\frac{1}{2}$ centuries to bring the edifice to perfection, and that its progress during that period extended over the reigns of no less than 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is well known to have created that reaction which led to the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to be 240,000 square feet; the original plan of Bramante would have covered 350,000 square feet, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is 30,000 scudi (6300*l.*).

After this general sketch of the history of the edifice, we shall proceed to the details, beginning with the

Colonnades.—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble structures. They were built by Bernini, in the pontificate of Alexander VII. (1657-67), and are generally considered as his masterpiece in architecture. They are semicircular, 60 feet wide and 61 feet high, supported by 4 rows of columns, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature are 192 statues of saints, each 12 feet in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter 777 English feet. The colonnades terminate in 2 covered *Galleries*, 360 feet long and 23

feet broad, which communicate with the vestibule of St. Peter's. These galleries are not parallel to each other, but form with the front an irregular square, which becomes broader as it approaches the portico. This arrangement tends considerably to diminish the effect of the building when seen from the extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the stranger can believe that there is a space of 296 feet from the point where the colonnades terminate to the portico of the basilica. At the bottom of the first flight of steps are 2 colossal statues of St. Peter and St. Paul, lately erected by Pius IX.

The *Façade* is built entirely of travertine, from the designs of Carlo Maderno. It is 368 feet long and 145 feet high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each story has 9 windows, and is disfigured by the heavy balconies, from which the pope bestows his benediction on the people at Easter. The columns are $8\frac{1}{4}$ feet in diameter and 91 feet high, including the capitals. On the attic are 13 colossal statues, 17 feet high, representing the Saviour and the Twelve Apostles. The inscription on the frieze of the entablature records the dedication of Paul V. Five open entrances lead into the magnificent *Vestibule*, 439 feet long, 65 feet high, and 47 feet broad, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. is Bernini's statue of Constantine, that on the l. is the Charlemagne of Cornacchini. Over the central entrance, and consequently opposite the great door of the basilica, is the celebrated mosaic of the Navicella, representing St. Peter walking on the sea, sustained by the Saviour. It was executed by Giotto in 1298, assisted by his pupil Pietro Cavallini, and was placed over the E. entrance to the *quadriporticus* of the old basilica. On the destruction of that basilica, the mosaic changed places several times, and at length placed in its present pos-

by Cardinal Barberini. It has suffered severely from repairs, and Lanzi says it "has been so much repaired, that it has lost its original design, and seems to be executed by an altogether different artist." The original drawing for it is preserved in the ch. of the Cappuccini. There are 5 doors leading into the basilica, corresponding with the entrances of the vestibule. The bronze doors of the central entrance, which are only opened on great festivals, belonged to the old basilica, and were executed in the pontificate of Eugenius IV., in the 15th century, by Antonio Filareta, and Simone, brother of Donatello. The bas-reliefs of the compartments represent the martyrdom of St. Peter and St. Paul, and some events in the history of Eugenius IV., particularly the coronation of the emperor Sigismund and the council of Florence, which took place in his reign. The bas-reliefs of the frame-work are by no means in character with the building; they represent satyrs, nymphs, and various mythological subjects, among which Leda and her swan, Ganymede, &c., may be recognised. Near this doorway are 3 inscriptions, containing the bull of Boniface VIII., in 1300, granting the indulgence proclaimed at every recurrence of the jubilee; the verses composed by Charlemagne on Adrian I.; and the donation made to the ch. by S. Gregory II. One of the adjoining doors, which is walled up and marked by a cross in the middle, is the *Porta Santa*, which is pulled down by the pope in person on the Christmaseve of the jubilee, which has taken place every 25 years since the time of Sixtus IV. The pope begins the demolition of the door by striking it 3 times with a silver hammer, and at the close of the ceremony the dates of the last 2 jubilees are always placed over the entrance. The jubilees which have taken place in the present century have been that of 1800, in the pontificate of Pius VII.; that of 1825, in the pontificate of Leo XII.; and that of 1850, in the pontificate of Pius IX.

The *Interior*, in spite of all the criticisms of architects, is worthy of the most majestic temple of the Christian

world. Whatever may be the defects of particular details, whatever faults the practised eye of an architect may detect in some of the minor ornaments, we believe that the minds of most persons who enter it for the first time are too much absorbed by the unrivalled unity of its proportions to listen to any kind of criticism. The one great defect is the apparent want of magnitude which strikes every one at first sight. The mind does not at once become conscious of its immensity, and it is only after its component parts have been examined, and perhaps only after several visits, that the gigantic scale of the building can be appreciated. There can be no doubt that the colossal size of the statues contributes in a great degree to diminish the apparent magnitude of the building; the eye is so unaccustomed to figures of such proportions, that they supply a false standard by which the spectator measures the details of the building, without being sensible of the fact.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty—all are
aisled

In this eternal ark of worship undefiled.

Enter: its grandeur overwhelms thee not;
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."
Childs Harold.

The measurements of St. Peter's have been stated very differently by the different authorities; perhaps because sufficient distinction has not been drawn between the Roman foot, the French foot, and the palm. On the pavement of the nave is a line on which are marked the respective lengths of St. Peter's and 5 other chs. St. Peter's is there stated to be 837 palms within the walls, and 862·8 *additis parietibus*, which, calculating the palm at 8·795 English inches (or

8½ nearly), will give 613½ English feet; St. Paul's, London, 710 palms (520½ feet); Milan Cathedral, 606 palms (443 feet); St. Paul's, Rome, 572 palms (419½ feet); St. Sophia, Constantinople, 492 palms (360½ feet). The following are the measurements of the different parts of St. Peter's, in English feet, reduced from the Roman measurements in palms; but it is much to be desired that some competent English architect would verify them on the spot. By the reduction of the palm, reckoning it at 8·795 English inches, it appears that the length of the interior, from the main entrance to the end of the tribune, exclusive of the thickness of the walls, is nearly 613 English feet, as above stated. The height of the nave near the door is 152 feet, the width at this portion is 90 feet. Towards the *baldacchino* the width decreases to 78 feet. The width of the side aisles is 21 feet; and their height 47 feet. The extreme length of the transepts, from wall to wall, is 450½ feet. The height of the *baldacchino*, from the pavement to the top of the cross, is 94½ feet. The circumference of the 4 great pillars which support the dome is 234 feet. The diameter of the cupola, including the external walls, is 195½ feet, nearly 2 feet more than that of the Pantheon; the diameter of the interior of the cupola is 139 feet, 3 feet less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 feet; from the pavement to the top of the cross outside, 434½ feet. According to these measurements, St. Peter's exceeds St. Paul's Cathedral, in length, by 93½ feet; in height to the top of the cross, by 64 feet; and in the diameter of the cupola, including the thickness of the walls, by 50 feet.

The nave is vaulted and ornamented with sunk coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from each side aisle. Each pier is faced with 2 Corinthian pilasters of stucco, having 2 niches between them; the lower niches contain colossal statues of saints, the founders of different re-

ligious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the side aisles to the appearance of passages. With the exception of the pilasters, the walls and piers are generally faced with plates of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, arranged under the direction of Giacomo della Porta and Bernini. The *Vases* for the holy water, sustained by cherubs, give a striking example of the immense scale of the building, and the proportion of its component parts. On entering the ch. the cherubs appear of the ordinary size, and it is only when they are approached or compared with the human figure that they are found to be 6 feet high.

The *Dome* is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the 4 colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the staircase which leads to the summit passes between them. Each of the 4 piers has 2 niches, one above the other, looking towards the great altar. The lower ones contain the statues of S. Veronica, holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *Fiammingo* (Du Quesnoy). Each of these is about 16 feet high. The St. Andrew is the only one which possesses merit as a work of art: the other 3, like all the statues in St. Peter's, with the exception of some of the recent monumental figures, are in the worst style of the decline of art. Above them are 4 balconies, in which are preserved the

relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is shown with so much ceremony to the people during the holy week. In the balcony over St. Helena is preserved a portion of the true cross; and in that over St. Andrew is the head of the saint, which was stolen in 1848, but subsequently recovered, being hidden outside the walls between Porta di Cavalligieri and Porta S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. The lance of S. Longinus, formerly kept in the balcony over his statue, is now preserved, with numerous other relics, in that of S. Veronica. No one is allowed to visit these relics who has not the rank of a canon of the Church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the niches are said to have been brought by Titus from the Temple at Jerusalem: they belonged to the old basilica. Above these niches, on the spandrels of the arches, are 4 medallions, representing in mosaic the *four Evangelists*, with their emblems; the pen in the hand of St. Mark is 6 feet long. On the frieze above, running round the whole circumference, is the following inscription in mosaic; the letters are also said to be 6 feet long: TV. ES. PETRVS. ET. SVPER. HANC. PETRAM. AEDIFICABO. ECCLESIAM. MEAM. ET. TIBI. DABO. CLAVES. REGNI. COELO- RVM. The drum of the cupola is filled with 32 coupled pilasters of the Corinthian order, with 16 windows. The concavity above is divided into 16 compartments, ornamented with gilded stuccoes and mosaics, representing the Saviour, the Virgin, and different saints. On the ceiling of the lantern is a mosaic of the Almighty, from a painting of Cav. d'Arpino. "The cupola," says Forsyth, "is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat

up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The 4 surrounding cupolas, though but satellites to the majesty of this, might have crowned 4 elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Madero's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar, stands immediately under the dome. It is of solid bronze, supported by 4 spiral columns of the composite order, and covered with the richest ornaments, many of which are gilt. It is 94½ feet high to the summit of the globe and cross. It was cast after the designs of *Bernini* in 1633, out of the bronze stripped from the Pantheon by Urban VIII., whose armorial device, 3 bees, may be recognised on all parts of the work. The cost of the gilding alone is said to have been 40,000 scudi; the cost of the whole canopy was 100,000 scudi, nearly 22,000*l.* The weight is said to be 186,000 lbs. The *High Altar*, under the baldacchino, stands immediately over the grave of St. Peter. The altar is only used on solemn ceremonies. The *Confessional* is surrounded by a circular balustrade of marble; from this are suspended 112 lamps, which are burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling statue of Pius VI., one of the finest works of *Canova*. The pope is represented praying before the tomb of the Apostle: the attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, opposite the Confessional, is the well-known bronze *Statue of St. Peter*, sitting in a chair, with the right foot extended. On entering the basilica, the people kiss the toe of this foot, pressing their forehead against it after each salutation. Some antiquaries state that it was cast by St. Leo out of the bronze statue of Jupiter Capitolinus, and other writers of more recent date

assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle by the mandate of the pope. The rude execution of the figure seems conclusively to prove that it is not a work of classical art; and it seems much more likely to belong to the early ages of Christianity, when sculpture, like architecture, was copied from the heathen models.

The *Tribune*, said to be decorated from the designs of Michael Angelo, is very rich in ornaments: it contains the famous chair of bronze, called the *Chair of St. Peter*, which encloses the identical chair in which, according to the Church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by *Bernini* in 1667. It is supported by four fathers of the Church,—St. Augustin and St. Ambrose of the Latin, and St. Chrysostom and St. Athanasius of the Greek Church.

The *Monuments*, with the exception of those of recent date, are quite unworthy of St. Peter's as works of art. Many of them are deformed by allegorical figures in the worst style of the school of *Bernini*, and are entirely beneath criticism. The altars of the chapels in both of the side aisles are, with few exceptions, decorated with mosaic copies of well-known pictures. Some of the subjects might have been better chosen, but as a whole it is difficult to imagine a series of mosaics more beautifully executed. We shall notice the most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the rt. of St. Peter's chair is the mausoleum of Paul III., by *Guiglielmo della Porta*, assisted, it is said, by the advice of Michael Angelo. The statue of the pope is of bronze: the 2 allegorical female figures, representing Prudence and Justice, are of marble. The Justice is said to have been so beautifully modelled, that circumstances occurred to render drapery necessary; the present bronze robes were therefore added by *Bernini*. On the opposite side of the tribune is the monument of Urban VIII. The statue of the pope is of bronze;

those of Justice and Charity are of marble, and are classed among *Bernini's* most successful figures. Proceeding onwards towards the S. side of the building by the rt. transept, the first mosaic we meet with is a copy from Francesco Mancini's St. Peter healing the lame. Opposite to it is the tomb of Alexander VIII., of the Ottobuoni family, by *Angelo Rossi*: it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence. Near it is the altar of St. Leo, containing the immense bas-relief by *Algardi*, representing the pope threatening Attila with the vengeance of St. Peter and St. Paul if he should enter Rome: it was long considered a masterpiece of art, and is perhaps the largest bas-relief ever executed. In front of it is a slab tomb covering the remains of Leo. XII., with an inscription written by himself. Further on towards the transept is the tomb of Alexander VII. (*Chigi*), the last work of *Bernini*. The pope is represented kneeling, surrounded by 4 allegorical figures of Justice, Prudence, Charity, and Virtue. Opposite this tomb is a finely-coloured oil painting on slate by *Francesco Vanni*, representing the Fall of Simon Magus; it is almost the only oil painting in the basilica. In the Capella Clementina, beyond the S. transept, is the tomb of Pius VII., by *Thorwaldsen*, erected at the cost of his patriotic and enlightened minister, Cardinal Consalvi. The pope is represented in a sitting posture between 2 angels or genii representing History and Time, and lower down 2 larger figures of Power and Wisdom; by some the tomb is not regarded as worthy of its great sculptor, or of the merits of one of the most benevolent and virtuous pontiffs who ever wore the triple tiara. At the middle altar of this transept is a mosaic copy of the Crucifixion of St. Peter, from the celebrated picture of Guido. The mosaic of the Incredulity of St. Thomas at the adjoining altar is from a picture by Camuccini. Farther on is the mosaic of Ananias and Sapphira, from Roncalli's picture in S. Maria degli Angeli. On the side of the great pier of the cupola is the mosaic copy of

pontiff to be interred in the tomb constructed for him by Michael Angelo in S. Pietro in Vincoli having never been fulfilled. Under the adjoining arcade, on the rt. hand, is the tomb of Gregory XIII., of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi*, and is a very inferior work; the statue of the pope is supported by Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV., a simple urn in stucco with an empty niche. The mosaic on the altar of the great pier is a copy of *Domenichino's* Communion of St. Jerome. The *Chapel of the Madonna*, founded by Gregory XIII., was designed by Michael Angelo, and built by Giacomo della Porta. The cupola is covered with mosaics designed by *Girolamo Muziano*, which have been highly praised. In this chapel St. Gregory Nazianzen is buried. Near it is the tomb of Benedict XIV., by *Pietro Bracci*: it has a statue of the pope, with 2 figures of Science and Charity. This learned pontiff, the preceptor of *Metastasio*, was worthy of a monument by the first artist in Italy. On the other side, that now in process of being erected to Gregory XVI. In the transept are some mosaics and statues which may be briefly noticed: the Martyrdom of SS. Processo and Martinian, a mosaic copy from *Valentin*; the Martyrdom of St. Erasmus, from *Poussin*; St. Wenceslaus, king of Bohemia, from *Caroselli*; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetano, by *Carlo Monaldi*; S. Giuseppe Calasanzio, by *Spinazzi*; and S. Bruno, by *Stoldt*. The mosaic of the Navicella, representing the Saviour coming to save St. Peter when the vessel is sinking, is from a picture by *Lanfranco*. Opposite to this altar is the magnificent Tomb of Clement XIII., by *Canova*, one of the few specimens of really sculpture in St. Peter's. This is the best work which established his fame, and is still considered his masterpiece; it was finished in his 38th year, after 8 years'

labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed, the most perfect statue in St. Peter's; on the other is the figure of Religion holding the cross. The lions at the angles have received unqualified admiration; the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it is a copy of the St. Michael by *Guido*. The mosaic of S. Petronilla, copied from *Guercino*, is considered the finest work of this class in St. Peter's. The tomb of Clement X., near it, is by *Rossi*: the statue of the pope is by *Ercole Ferrata*.

The *Grotte Vaticane*, or Crypt, and the subterranean chapel. No woman is allowed to enter this part of the building without permission from the cardinal *Arciprete*, or head of the chapter, except on Whitsunday, when men are excluded. This subterranean chapel is that portion of the old basilica which stood over the tombs of the early martyrs; and so carefully has it been preserved in all the alterations and buildings of the present edifice, that the original floor has never been touched. The circular corridor of the *Grotte* contains the chapel of the Confession, immediately under the high altar of the basilica above. It is ornamented with bronze bas-reliefs, illustrating the history of St. Peter and St. Paul, and the walls are lined with rich marbles and other decorations. The Tomb of St. Peter is immediately below the altar. Several historical personages are interred here. Among them are Adrian IV. (*Nicholas Breakspear*), the only English pope who ever sat in the chair of St. Peter's; he died at Anagni in 1159; Boniface VIII.; Nicholas V.; Urban VI.; Pius II.; Charlotte queen of Jerusalem and Cyprus; the emperor Otho II.; and the last representatives of the royal house of Stuart, who are styled on the inscription, James III., Charles III., and Henry IX., kings of England. The monument of Boniface VIII. is attributed by *Vasari* to *Arnolfo di Lapo*. One of the most remarkable objects in this subterranean

chapel is the sarcophagus of Junius Bassus, prefect of Rome, who died A.D. 359. It is a very fine example of the sculpture of the period, and is one of the most interesting Christian monuments in existence. It is of Parian marble, and is supposed to have been executed at Constantinople. Its front presents 10 bas-reliefs, arranged in 2 rows of 5 each. They are separated by columns, all of which are spiral except those of the 2 central compartments. The subjects of the bas-reliefs are taken from the Old and New Testaments; some of them are rather obscure, but those representing Adam and Eve after the fall, Daniel in the lions' den, and Christ before Pilate, may easily be recognised.

The *Sacristy*, built by Pius VI. from the designs of Carlo Marchioni (1775), consists of 3 noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's. The 8 fluted pillars of grey marble are from Hadrian's villa. Among its paintings may be noticed the Madonna and Child with St. John, by *Giulio Romano*, the remains of a ciborium painted by *Giotto*, some frescoes by *Melozzo da Forlì*, and the Saviour giving the keys to St. Peter, by *Muziano*. The marble statue of Pius VI. is by *Agostino Penna*, the Roman sculptor. In the *Archives* are a MS. life of St. George with miniatures by *Giotto*, the famous parchment codex of the Philippics of Cicero, a Terence, and a Persius of very early date. Among the *church plate* are some crucifixes and candlesticks from the designs of *Michael Angelo* and *Benvenuto Cellini*. The curious "Dalmatica," formerly worn by the emperors, and dating from the time of Leo III., is also preserved here.

Ascent of the Dome.—By a recent regulation no person is allowed to ascend without an order from the director of the *Fabbrica* of St. Peter's, which is granted immediately, on application from the consul. The ascent to the summit is the only means by which any idea can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A

broad paved spiral staircase *a cordons* leads us to the roof by so gentle an ascent that horses might mount it. On the walls of this staircase are *tablets* recording the names of members of the reigning houses of Europe who have accomplished the ascent. A long series of passages and staircases carries us from the roof to the different stages of the dome, winding between its double walls, and opening on the internal galleries, from which the stranger may look down on the altar below. It is from this spot that we learn to appreciate the stupendous size and proportions of the building. The people moving on the pavement scarcely appear like human beings, and the mosaics of the dome, which seemed from below to be minute and delicate works, are found to be coarsely executed in the only style which could produce effect at such a distance.

The staircases from this point lead directly to the top of the lantern, from which another flight takes us to the base of the ball, where a railing allows us to enjoy the magnificence of the prospect. The ball of copper is 8 feet in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball and leads to the cross, which is 16 feet in height. The view from the balcony below the ball is one of the finest scenes in Europe. The whole of Rome with her desolate Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the city which may not easily be distinguished, and the leading features of the Apennines are nowhere seen to greater advantage.

The *Illuminations* of St. Peter's on Easter Sunday are too well known to require a detailed description. To those who have witnessed them the impression produced by their magnificent display is too strong to be obliterated; and those for whom the spectacle is yet in store will find that any description falls far short of the real

Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, are lit up with lines of lamps, and its gigantic architecture stands out against the dark sky in a complete firmament of fire. The illuminations are repeated at the Festival of St. Peter's on 2 successive evenings, and are said to cost 600 crowns. 382 men are employed to light the lamps; and when we consider the hazardous nature of their task, it is surprising that the number of accidents is very small. There are 2 illuminations on each evening; the 1st, called the *silver* illumination, begins at dusk, and consists of 5900 lanterns; the 2nd, called the *golden* illumination, begins at 9, when, at the first stroke of the clock, 900 lamps are lighted so instantaneously that it seems the work of enchantment. The whole process is generally completed before the clock has struck the hour, or in about 8 seconds: the entire building is then lit up by no less than 6800 lamps. The lanterns used for the silver illumination are of white paper, those for the golden are iron plates filled with blazing tallow and turpentine.

The principal *Ceremonies* and religious services in St. Peter's and the Sistine Chapel are the following:—January 1st: Grand mass at 10 A.M., in the Sistine chapel, by the pope in person, unless the pope is in residence at Monte Cavallo, when it is celebrated in the private chapel of that palace. This applies to all the ceremonies except those at Easter and Christmas, and at the festival of St. Peter. 5th: Vespers in the Sistine, at 3 P.M. 6th, the *Epiphany*: high mass in the Sistine, at 10 A.M. February 2nd, *Purification of the Virgin*: high mass by the pope in person, and the ceremony of blessing the candles. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the cardinals. March and April.—*Holy Week, Palm Sunday*: at 9½ A.M. the pope is borne into St. Peter's, where, on arriving in the pontifical chapel, receives the homage of the as-

sembled cardinals, habited in violet robes: immediately afterwards his holiness consecrates the palms, and distributes them first to the cardinals, then to the archbishops and bishops, the corps diplomatique, the canons of St. Peter's, and the heads of the different religious orders, and last of all to the military, and such private individuals as may wish to receive them—the latter must be in uniform or evening dress. After the distribution the pope is carried round St. Peter's in procession, followed by all those who have received palms, which they carry in their hands; on their return to the pontifical chapel the cardinals change their violet for scarlet robes, and high mass in music is performed by a cardinal priest, which generally lasts from 11 until 1: this terminated, the pope is carried to his unrobing-room, in the chapel of the Transfiguration. The whole of the ceremony on this day is very imposing: gentlemen in uniform are admitted into the pontifical chapel; ladies have places assigned to them on either side before the high altar, and for which tickets are distributed by the pope's majordomo. *Wednesday in Holy Week*: at 4½ P.M. the first *miserere* is chanted in the Sistine chapel. To secure seats, where the chanting takes place in the presence of the pope, it is necessary to go at 2 o'clock, and ladies must be provided with tickets, as mentioned hereafter. A triangle of candles is prepared previous to the service, and one candle is extinguished at the conclusion of different psalms, till one alone is left. This is removed during the singing of the *miserere* behind the altar, and on its conclusion is again brought out, when a general knocking with a stick takes place,—the whole significant of the light on earth during our Saviour's presence, his death and descent into the tomb, and his resurrection, with the circumstances which attended it. In the evening, after the services at the Vatican are finished, the *Trinità de' Pellegrini* may be visited, to see the feet of the pilgrims who have journeyed to Rome for the holy week washed by the great dignitaries and nobles, who

also attend on them, like servants, at their meal, and afterwards assist them to prepare for rest. The different sexes are placed in separate departments of the hospital, and the persons regularly engaged for those charitable offices are enrolled in confraternities, numbering many of the first persons in the aristocracy of Rome. His Holiness is enrolled in the association, as are the cardinals; several kings have been so likewise. At present the female confraternità is presided over by the princess Orsini. To be entitled to admission, the pilgrims must have come from a distance of more than 60 m., and bring certificates from their bishop, attesting that they have repaired to Rome for the purpose, of visiting the holy places; these are examined by persons called *ricevitori*, for security against deception. At Easter, Italian pilgrims are entertained for 3 days, Ultramontanes for 4, Portuguese for 7; at other times of the year, Italians for 1 day, Ultramontanes for 2, Portuguese for 5; the latter receive each, on their departure, a Roman sequin, and Bohemians a scudo. This ceremony is repeated at the Trinità de' Pellegrini every evening during the week. *Thursday*: High mass in the Sistine chapel at 10 A.M. by a cardinal, in general the Dean of the Sacred College; at the conclusion of which the pope descends to St. Peter's, where in the rt.-hand transept, fitted up for the occasion, he washes the feet of 13 priests, who represent the 12 apostles, and the 13th who appeared miraculously to pope Gregory the Great on a similar occasion. If the weather permits, his Holiness then proceeds to the balcony in front of St. Peter's, and pronounces his benediction to the assembled multitude below; in case of rain the benediction is given inside the ch.: at 12½ the pope, in the gallery over the portico of St. Peter's, waits on the same 13 priests at table. It may not be uninteresting to mention that these representatives of the apostles are selected from every country, the diplomatic agents of several Courts having a right of presentation. 2 Italians are chosen by the pope's major-domo, a

Swiss by the captain of the Swiss guard, and 2 Oriental Catholics by the heads of the united Armenian and Greek Churches at Rome. Each priest receives a gold and silver medal after his feet have been washed, and carries away all the viands placed before him, as well as the napkin, and white dress in which he is attired. The pope commences by putting on a richly embroidered apron, which is afterwards the perquisite of the Grand Chamberlain (*Maestro di Camera*), after which bishops and prelates present him with the plates which he lays before each pilgrim: during the repast the pope's crossbearer (*Crocifero*) reads prayers. At 4½ P.M. the 2nd *miserere* is chanted in the Sistine chapel, after which his Holiness, attended by his household, proceeds to pray in the Capella Paolina. Gentlemen in evening dress with black coats are admitted to all the ceremonies of this day, and ladies by tickets from the major-domo. The Vatican Museum, including the *Appartamento Borgia*, the Etruscan and Egyptian collections, are open to the public on Holy Thursday, from 1½ to 5 P.M. The cardinal penitentiary sits in the N. transept of St. Peter's to give absolution for mortal sins which cannot otherwise be absolved. The high altar in St. Peter's is washed. The Pauline chapel and the different "sepulchres," more particularly those in the Spanish and Portuguese churches, and S. Ignazio, are illuminated. Among the sights of this evening may be mentioned the shops in the neighbourhood of the Pantheon and the Piazza Navona, which are arranged in every sort of device, and brilliantly illuminated. *Good Friday*: The Holy Sacrament, which yesterday was blessed at the mass in the Sistine chapel, is this morning carried back to it from the Pauline, where it was deposited, and the sacrifice consummated by the cardinal grand penitentiary at 9½ A.M. The pope and Sacred College afterwards hear a sermon preached by a friar of the Black Franciscan Order. The last *miserere* is chanted this day in Sistine chapel and in St. P.

at 4 P.M.; after which the pope proceeds in procession with the cardinals through the Sala Regia to St. Peter's to pray before the tomb of the apostle; at the conclusion of which the relics of the Holy Cross, the Volto Santo, and the spear are exhibited from the balcony over the statue of St. Veronica. The great illuminated cross, which was formerly suspended from the dome on this evening, has ceased to be since the time of Leo XII. The figure of our Saviour, which is covered up during Lent, is this day uncovered. The cardinal penitentiary gives absolution as on Thursday. *Saturday*: Ordination at St. John Lateran, and public baptism of Jews and other infidels in the baptistery of Constantine at $\frac{1}{2}$ past 8 A.M. At the same hour, or even earlier, blessing of candles, fire, &c., in the Sixtine chapel. High mass in the Sixtine at 9 A.M. *Easter Sunday*, the grandest festival of the Roman Catholic Church: Daybreak is ushered in by the cannon of the castle of St. Angelo, and by high mass at S. Maria della Scala. At $9\frac{1}{2}$ A.M. high mass in St. Peter's by the pope in person. The pope enters the ch. in a solemn procession, every incident of which has a mystical meaning. His Holiness is carried on a portable throne, which is symbolical of his elevation as the vicar of Christ. Before him are carried 2 fans of ostrich-feathers, in which the eyes of peacock's feathers are set, as a symbol both that vigilance is required of the pontiff, and also that the eyes of all men are fixed upon him. The triple crown, it need scarcely be added, is equally symbolical. The lower circlet represents the crown of temporal dominion, while the mitre represents the spiritual; the second circlet shows the union of the spiritual and temporal authority, and the third shows the union of the pontifical, imperial, and royal power. The 7 candelabra carried before the pope by Acolytes represent the 7 ecclesiastical *rioni*, or divisions of the city; mystically they bear reference to the candlesticks amid which the vision of the Son of God appeared to the Evangelist, as described in the

Apocalypse; and are also typical of the 7 gifts of the spirit.

On entering St. Peter's, when the pope arrives opposite the chapel of the Holy Sacrament, the procession stops; the pope descends from the throne and adores the Host, which is exposed on the illuminated altar of that chapel. The *cortège* then passes on to the throne erected on this occasion at the epistle-side of the tribune, where the homage is performed, and after reading to himself the prayers preparatory to saying mass, whilst the office of Tierce is sung, his Holiness is vested for the celebration. A procession is then formed towards the throne at the end of the tribune, which, suddenly turning to the rt., faces the high altar and approaches it. It consists of the Thurifer, Crossbearer, Greek and Latin deacons and sub-deacons, cardinal bishop and three cardinal deacons, the pope with two private chamberlains, and an auditor of the rota bearing his mitre, the patriarchs and other prelates assistant at the throne. Near the altar it is met by the 3 junior cardinals, who successively do reverence to his Holiness and embrace him with a kiss on the cheek and breast, mystically exhibiting the homage paid by the 3 Magi to the Saviour. The epistle and gospel are sung, first in Latin, then in Greek, to denote the union between the Eastern and Western Churches, but the primacy of the Latin. Towards the conclusion of the creed (his Holiness having retired before the epistle to the farthest throne) the sacred vessels are washed at what are called the credence tables, for the utensils of the mass. When the pope has returned to the altar, the sacristan eats in his presence two particles, pointed out by the deacon, from the three wafers, and also drinks of the wine and water prepared for the mass. This precaution against poison, though a mere form, is of almost immemorial usage at the papal high mass. At the offertory is sung the motette *Christus resurgens* with the beautiful music of Felice Anerio, considered one of the finest concerted pieces of the papal choir. This is followed by the sing-

ing of the Sequence, *Victime Paschali*, generally to the music of Simonelli. The music and poetry of the Church for Easter-day is the most beautiful in the whole range of sacred music. This Sequence especially is probably one of the earliest specimens of the ecclesiastic hymn now extant, its authorship having never been ascertained: like the magnificent anthem for Christmas, *Quem vidistis Pastores*, it partakes of the dramatic, introducing, as interlocutors, Mary, who returns from the sepulchre, and the disciples, who question her what she has seen. It concludes with a kind of chorus, which swells into a noble strain, after a confession of faith in the resurrection.

Before the preface two junior cardinal deacons take their station beside the altar, facing each other, to represent the two angels who stood at the sepulchre. Then is sung, as preparatory to the consecration, the form which offers up the praises of the Church with those of angels, archangels, thrones, and dominations; and after the choir has continued it in the *Sanctus*, a dead silence follows, to be interrupted by that burst of the silver trumpets at the consummation of the sacrifice, whose effect can never be forgotten. The consecration of the Elements by the pope takes place at the high altar, to typify, it is said, the sufferings of the Redeemer in sight of the multitude; the altar represents the table where the eucharist was instituted, and the throne the mount where the sacrifice was offered. A second elevation of the host and the chalice is made, after the pontiff has left the altar, by the assistant cardinals, and each is carried solemnly to the throne, where his Holiness partakes of both, drinking from the chalice through a golden tube, a vestige of the ancient practice at the time when communion under both kinds was general. The deacon and subdeacon then receive from his hands the remainder of the consecrated elements. A ciborium containing other consecrated particles is brought with the same solemnity to the throne, and out of this the holy father gives communion, in one kind,

to the cardinal deacons present, the Roman princes, the Senator of Rome, and the Conservators. After the conclusion of mass the pontiff, assuming the triple crown tiara, reseats himself in the portable throne, when the cardinal archpriest of St. Peter's presents him with a purse of white velvet containing the usual offering made to him for singing mass in that basilica—*pro Missa bene cantata*. The whole ceremony within St. Peter's lasts from 9½ to 11½ o'clock A.M.; but to secure places, strangers ought to be at the ch. at least an hour before the service commences. At a little after 12 o'clock the pope pronounces his benediction from the balcony of St. Peter's, in the same form as on Holy Thursday. The following are the words of the benediction, the Amen being four times chanted, and breaking finely upon the silence in which, unless one is very near, the whole seems to pass:—

"May the holy apostles Peter and Paul, in whose power and authority we confide, intercede for us with the Lord. Amen. Through the prayers and merits of the blessed Mary, ever Virgin, of the blessed Michael the Archangel, of the blessed John the Baptist, of the holy apostles Peter and Paul, and all Saints, may the Omnipotent God have mercy upon you, may all your sins be remitted, and Jesus Christ lead you to eternal life. Amen. Indulgence, absolution, and remission of all your sins, space for true and faithful repentance, hearts ever contrite, and amendment of life, may the Omnipotent and merciful God afford you. Amen. And may the blessing of the Omnipotent God, Father, Son, and Holy Ghost, descend upon you and remain with you ever. Amen."*

At the last clause, *et benedictio*, the pope rises and signs the cross in front and on each side, over the people, as he pronounces the holy names; at

* The traveller who may desire greater details on the imposing ceremonies of the Holy Week will find them in a small volume, entitled *Della Pontefice Funzioni della Settimana Santa, di Gaetano Moroni*; and in the French pamphlet of the Abbé Hery on the same subject; both which may be had at Cuccioni's or Gallerini's book-shops.

descendat he stretches out his arms to heaven, and then folds them over his breast. Then the cardinal deacon reads in Latin and Italian (afterwards throwing the documents among the people) the bull of the plenary indulgence conceded to all who have attended the sacraments in the spirit of true repentance, whose hearts are purified from the malignancy of sin, and who are, therefore, in a state of reconciliation with God. The military bands strike up, the bells of St. Peter's and the artillery of St. Angelo raise their chorus, as final to the celebration of the resurrection. At 7 P.M. the illumination of St. Peter's commences; but it is necessary for carriages to go there some time before to obtain a place. At 8 P.M. the whole bursts out into a brilliant running flame, which is seen beautifully either from the Piazza of St. Peter's or the Pincian Hill; and, if people are quick, it may easily be seen from both places. *Easter Monday*: high mass on this and the following day in the Sixtine chapel by a cardinal priest. The celebrated *girandola*, which formerly took place from the castle of St. Angelo, is now transferred to the Monte Pincio; it commences between 8 and 9 P.M., and is, perhaps, the finest exhibition of fireworks in the world; and can be well seen from the seats erected on the occasion in the Piazza del Popolo. *May.—Whitsunday*: high mass in the Sixtine chapel when the pope resides at the Vatican; it is sometimes performed at S. Maria Maggiore. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapel. *Corpus Domini*: the solemn procession of the SS. Sacramento, in which the pope, the clergy, and the court take part. June 28th, *the Eve of the Festival of St. Peter and St. Paul*: at 6 P.M. vespers in St. Peter's in the presence of the pope; the subterranean chapel is thrown open on this occasion; the illuminations of St. Peter's and the *girandola* on the Pincian take place on and the succeeding evenings. 29th: mass in St. Peter's by the pope in , at 10 A.M. At 3, vespers in St. , in the presence of all the cardi-

nals. November 1st: high mass by the pope in person at 10 A.M., in the Sixtine chapel. At 3 P.M. vespers for the dead in the same, in the presence of the pope and the whole court. 2nd: high mass at 10 A.M. by the pope, in commemoration of the dead. 3rd and 5th: a similar ceremony for deceased popes and cardinals. December.—*First Sunday in Advent*: high mass in the Sixtine chapel, and procession of the pope to the Capella Paolina, which is illuminated for the occasion. On each Sunday in Advent divine service is performed in the pope's chapel, either at the Vatican or the palace on Monte Citorio. 8th, *Conception of the Virgin*: high mass in the Sixtine chapel. 24th, *Christmas Eve*: vespers in the Sixtine chapel at 5. At 8 P.M. high mass, generally in the presence of the pope, which lasts till midnight. The pope on this occasion blesses the hat and sword, which he afterwards sends as a present to some Roman Catholic prince. 25th, *Christmas Day*: grand mass at 10 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the whole court. 26th: mass at 10 A.M. in the Sixtine chapel, in honour of St. Stephen. 27th: a similar service in honour of St. John the Evangelist, and vespers in St. John Lateran. 31st: vespers in the Sixtine chapel, at which the pope is generally present.

Vespers are performed every day at from 3½ to 4½ P.M., according to the time of year, in the Capella del Coro, in St. Peter's: they are much frequented by strangers on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

Tickets of admission for the ceremonies of the holy week at St. Peter's and the Sixtine chapel are necessary for ladies only; ladies who wish to avail themselves of seats must be dressed in black and with veils during all the ceremonies. Gentlemen, if in black evening dress or in uniform, are admitted into the body of the Sixtine and Pontifical chapels. Ladies' tickets may be procured through their diplomatic representative or bankers, Bri-

tish subjects will find the Consul most obliging in this as in every other respect. Admission to the *loggia* of the ambassadors and princes during the illuminations is only to be obtained on application to the pope's majordomo.

2. *Basilica of St. John Lateran.*—

This celebrated basilica occupies the site of the house of the senator Plautius Lateranus, from whom it derives its name. He is mentioned by Tacitus as concerned in the conspiracy of Piso, for which he was put to death by Nero. The site afterwards passed into the family of Marcus Aurelius, who was born near the palace. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, assisting with his own hands to dig the foundations. It was long regarded as the first of Christian churches, and the inscription over the door styles it *omnium urbis et orbis Ecclesiarum Mater et Caput*. The chapter of the Lateran still takes precedence over that of St. Peter's; the ceremony of the *possezzo*, or taking possession of the Lateran palace, is one of the first forms observed on the election of a new pope, whose coronation takes place in it. It is one of the 4 basilicas which have a "Porta Santa," so that for 1500 years it has preserved its rank and privileges. It is also remarkable for the 5 general councils which have been held here, and to which we shall recur hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was restored by that pope, and subsequently enlarged and remodelled by many of his successors. Sixtus V. added the portico of the Scala Santa from the designs of Fontana, and Clement VIII. enlarged the transepts and side aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns with cumbrous piers. Clement XII. completed the work of renovation in 1734, by adding the principal façade from

the designs of the Florentine architect Alessandro Galilei. After these numerous restorations and capricious changes it will hardly be expected that the basilica has preserved much of its original character. The façade is a fine example of the architecture of the last century: it is built entirely of travertine, and has 4 large columns and 6 pilasters of the composite order sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope pronounces his benediction on the people on Ascension Day. The whole front is broken into ornaments and details, which lessen the general effect. In the vestibule is a marble statue of Constantine, found in his baths on the Quirinal, and bearing ample evidence of the decline of art. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, said to have been brought by Alexander VII. from the ruins of the Æmilian basilica, on the site of the ch. of S. Adriano, in the Forum; the next door is the Porta Santa, and is of course walled up. The interior has lost the distinctive characters of the basilica under the hands of Borromini; the roof and walls are covered with medallions and stucco ornaments, but they do not compensate for the loss of the ancient edifice. The interior, as we now see it, has 5 naves divided by 4 rows of piers. Those of the nave, in which Borromini has encased the columns of the old basilica, are pierced with niches, containing colossal statues of the Apostles. These statues are characteristic specimens of the school of Bernini, with all its extravagances, and yet, with their acknowledged faults, the effect of so many colossal figures is imposing. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi*; the St. Thomas and St. Bartholomew are by *Le Gros*; the St. James the Less is by *Angelo Rossi*; the St. Thaddæus is by *Lorenzo Ottoni*; the St. Simon by *Francesco Maratti*; the St. Philip by *Giuseppe Mazzuoli*; and the St. J.

and St. Paul are by *Monot*, a French sculptor. The one which has the greatest merit as a work of art is the St. James the Less, by *Rossi*. "The Apostles appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce; but though it be acknowledged that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome."—*Sir J. Reynolds*. Above them are some fine bas-reliefs. The great ornament of the nave is the *Corsini Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor St. Andrea Corsini, from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beautiful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other private chapel in Rome, except the Borghese in Sta. Maria Maggiore. Notwithstanding this excess of ornament the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated after the deformities of Borromini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini, now in the Barberini palace. The celebrated porphyry sarcophagus which forms the tomb of Clement XII. was taken from the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting figures by Maini. The figures in the niches, representing the Cardinal Virtues, are by Fusconi and other followers of Bernini, but they are not remarkable of art. In a vault under the chapel is a beautiful Pieta

by Bernini. In an enclosed space below the high altar is the bronze tomb of Martin V., of the princely house of Colonna, a fine work by Simone, brother of Donatello. It formerly stood in the middle of the nave. The *high altar* has 4 columns of granite, sustaining a Gothic tabernacle, curious as a work of the 14th century. It was constructed by Urban V. to receive the heads of St. Peter and St. Paul, which were found during his reign among the ruins of the old basilica. It bears the arms of the pope and the king of France. The high altar has been recently restored and decorated with much magnificence, at the expense of Pius IX. The *tribune*, or *absis*, contains 4 pointed windows, which appear, from the inscription attributing this part of the basilica to Nicholas IV., to belong to the 13th century. It contains a good modern picture by *Agricola* of the Saviour, St. John, and the Virgin (or Magdalen). The vault is covered with the mosaics of the old basilica, executed in 1291 by *Jacopo da Turrita*, a contemporary of Cimabue, and inscribed with his name: they are interesting as examples of art in the 13th century, but they contrast strangely with the redundant ornaments of the modern nave.

In the l.-hand *transept* is the splendid altar of the SS. Sacramento, from the designs of Paolo Olivieri. The 4 bronze-gilt columns of the composite order are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus out of the bronze rostra of the vessels captured at the battle of Actium. Near this transept a table is shown as that on which the *Last Supper* was eaten. Above is a fresco of the Ascension by *Cav. d'Arpino*, who is buried in this church, near the grave of his contemporary Andrea Sacchi. The second chapel on the rt. on entering the church has been lately purchased by the Torlonias and converted into a mausoleum for the family; it has been magnificently fitted up in gold and white marble, and offers a splendid specimen of extravagance and vanity. Over the altar is a

Descent from the Cross, in high relief, a fine work by Tenerani, and on either side sepulchral monuments to the first duke and his wife, the latter habited as a Roman matron, in a rather theatrical attitude, with statues of Charity and Hope on either side. The Torlonia family, who now occupy so high a position in the capital of Christianity, are of very recent origin: by purchase they have become enrolled amongst the ducal aristocracy, and have already succeeded in forming alliances with the noble houses of Orsini and Colonna.

There is an interesting Gothic tomb of Cardinal di Pippo, a good specimen of the sepulchral style of the 14th century, in the N. transept.

On the second pier of the first side aisle on the rt. is the portrait of Boniface VIII. by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony the jubilee of 1300. It is the only remaining fragment of the paintings of *Giotto* which covered the loggia of the old Lateran palace. The other paintings in the basilica scarcely require notice: the best are the *Daniel of Procaccini*, and the *Jonas of Conca*. The sacristy contains a drawing, attributed to *Raphael*, of the *Madonna della Casa d'Alba*, now in St. Petersburg, and an *Annunciation* after *Michael Angelo*.

The *Church ceremonies* which take place in St. John Lateran are very imposing. On the Saturday before Easter, after the baptism of the Jews and infidels in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica. On Ascension-day high mass is celebrated by the pope in person, who afterwards pronounces his benediction from the balcony. The pope again performs high mass here on the Festival of St. John the Baptist, the 24th of June.

The 5 *General Councils* which have given such celebrity to this basilica, and which are universally known as the *Lateran Councils*, are the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investi-

ture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, Cyprus, &c., were present. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, in regard to the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general council which has been held since this time is that of Trent, A.D. 1525.

The *Cloisters* retain their beautiful Gothic of the 12th or 13th century. The old episcopal throne, with its pointed canopy, was removed there in the last century. There are many curious monuments in these cloisters which deserve a visit; the columns exhibit some good examples of the old mosaic ornaments. Among the relics shown here is the mouth of a well, called the well of the woman of Samaria (several crosses are sculptured on it); 2 columns of Pilate's house; a column said by the tradition to have been split when the veil of the temple was rent in twain: the porphyry slab on which the soldiers cast lots; a slab supported by 4 columns, said to be the height of our Saviour (the columns are 6 feet high); a miraculous altar-table, in which, when a priest doubted ¹ real presence, the wafer fell from

hand through the slab, and left a hole.

The *Baptistery*, built by Constantine, and decorated with the spoils of ancient edifices, is an octagonal structure of brickwork. On the sides of the entrance are 2 magnificent porphyry columns of the composite order, half-buried in the wall. Eight superb columns of the same material, said to be the largest known, sustain a cornice which runs round the building, supporting 8 small columns of white marble, which seem entirely out of place, and injure the general effect. The exterior of this building, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the building is known to have been repaired by several popes down to the 17th century, when Urban VIII. restored it as we now see it. The principal paintings, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls are by *Gimignani*, *Carlo Maratta*, and *Andrea Camassei*. The *Baptismal Font* is a vase of green basalt, occupying a great part of the floor, and evidently intended for immersion. It was in this vase, which, from the earliest times of Christianity, has always been held sacred, as that in which Constantine received the rite of baptism, that Rienzi bathed, on August 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. The baptistery is now used

on Saturday before Easter for baptizing converted Jews or infidels.

Scala Santa.—Under the fine arch on the N. side of the Basilica, excavated by Sixtus V. from the de-

signs of Fontana, is the *Scala Santa*. It is said by the Roman antiquaries that Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion of the chapel and *triclinium* of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the *Scala Santa*, which had also escaped the flames. The staircase consists of 28 marble steps, said by the Church tradition to have belonged to Pilate's house, and to have been the identical stairs which the Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visit them is so great that Clement XII. found it necessary to protect them by planks of wood, which are said to have been three times renewed. In the Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 5 feet 8 inches in height, one of the numerous pictures attributed to St. Luke, and said by the tradition to be an exact likeness of the Saviour at the age of 12. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico is a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian. The *Scala Santa* is in the middle, and on each side are 2 parallel staircases, by which the penitents descend. Near it is a tribune erected by Benedict XIV. to receive the mosaics which covered the *triclinium* of Leo. III. They are valuable on account of their antiquity. They represent the Saviour giving the keys to St. Peter with one hand, and a standard to Constantine with the other. They have recently been restored under the direction of Camuccini. The *Scala Santa* is now undergoing repairs and decoration, at the expense of Pius IX.

The *Lateran Palace and Museum* are described in a subsequent page, in our account of the Palaces and Museums.

3. *Basilica of Santa Maria Maggiore*,

the third basilica in rank, and one of the 4 which have a *Porta Santa*. It was founded on the highest summit of the Esquiline, A.D. 352, by Pope Liberius, and John, a patrician of Rome, in fulfilment of a vision representing a fall of snow, which covered the precise space to be occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was called *S. Maria ad Nives*; it afterwards took the name of *S. Maria Maggiore*, from being the principal of all the Roman chs. dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the basilica than any other ch. within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune and mosaics were added in the 12th century by Nicholas IV. The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the designs of Ferdinando Fuga. At the same time the interior was completely renovated, the columns were repolished and adapted to new bases and Ionic capitals, and the building generally was reduced to the form in which we now see it. There are 2 façades, one in front and another at the back of the basilica. The first, by Fuga, is one of the most unhappy of the many failures exhibited in the ch. architecture of Rome. From the balcony in the upper portico the pope pronounces his benediction on the Festival of the Assumption. The vault of the portico is covered with the mosaics of *Gaddo Gaddi*, which were formerly on the old façade; they are well preserved, and were restored some years ago by Camuccini. The other front, constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste. There are 5 doors in the principal front, including the *Porta Santa*, which is of course walled up.

The interior is perhaps the finest

ch. interior of its class in existence. It consists of an immense nave, divided from the side aisles by two rows of Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches flanked by columns of grey granite constructed by Sixtus V. and Benedict XIV. as entrances to the side chapels. Upon the entablature rests the upper wall of the nave, with a range of pilasters corresponding in number to the columns. The length of the nave is 280 English feet, and the breadth rather more than 50 feet. The roof, designed by Sangallo, is flat, and divided into 5 rows of panels. It is elaborately carved, and gilt with the first gold brought to Spain from South America, which was presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively narrow, and have vaulted roofs little in character with the nave. The whole building is richly but tastefully decorated, and it would be difficult to exaggerate the effect produced by its simple and beautiful plan. The sides and end of the nave above the arch of the tribune are covered with mosaics of great interest in the history of art. They represent in compartments different events of the Old Testament, illustrating chiefly the lives of Moses and Joshua, Abraham, Isaac, and Jacob. They are known by Church documents to have been in existence in the 8th century, and are considered by some writers to be as old as the 5th. The tribune is covered with mosaics by *Jacopo da Turrita*, the same artist who executed those in St. John Lateran: they represent the Coronation of the Virgin with angels and 3 saints on each side, and are inscribed with the name *Jacobus Torriti*. The high altar is formed of a large urn of porphyry, over which rises the baldachino erected by Benedict XIV., from the designs of *Fuga*: it is supported by 4 Corinthian columns of red porphyry, entwined with gilt palm-leaves, and is surmounted by 4 marble angels by *Pietro Bracci*.

The Chapel of the *SS. Sacramento*. called also the *Capella del Pr*

near the end of the rt. side aisle, was erected by Sixtus V. on the designs of Fontana, in 1586, and is rich in marbles and decorations. It contains the tomb of Sixtus V., with his statue by Val-soldo; and that of Pius V., a fine mass of verde antique adorned with bronze ornaments. The altar of the Sacrament has a fine tabernacle sustained by 4 angels in bronze gilt. It is said that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence of this proceeding, if Fontana had not placed at the disposal of Sixtus the whole of his savings, amounting to 1000 crowns; an act of generosity which the cardinal repaid by his constant patronage after his accession to the papedom. The frescoes of the chapel are by *Giobattista Pozzo*, *Cesare Nebbia*, and other contemporary artists. In this chapel is preserved the sacred *Presepio*, or the cradle of the Saviour, which forms the subject of a solemn ceremony and procession on Christmas Eve, at which the cardinal-vicar generally officiates. The richness of this chapel is far surpassed by the *Borghese Chapel*, on the opposite side of the basilica, built by Paul V. from the designs of Flaminio Ponzio (1608), and remarkable for the magnificence of its architecture and decorations. The altar of the Virgin has 4 fluted columns of Oriental jasper, and is celebrated for the miraculous painting of the Madonna, traditionally attributed to St. Luke, and pronounced to be such in a papal bull attached to one of the walls. On the entablature of the altar is the bronze bas-relief representing the miracle of the snow. The frescoes on the sides of the windows above the tombs, and those on the great arches, are by *Guido*, with the exception of the Madonna, which was painted by *Lanfranco*. The frescoes around the altar and on the pendentives of the cupola are by *Cav.* *Volpato*; those of the cupola, representing the Virgin standing on the clouds, are by *Lodovico Cigoli*.

The tombs of this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzi, and other followers of the school of Bernini. The tomb of Clement VIII., of the Aldobrandini family, who gave Paolo Borghese his cardinal's hat, is covered with bas-reliefs by Mochi, Pietro Bernini, and other sculptors of the same school. In other parts of the basilica are the Gothic tomb of Cardinal Gonsalvus, by Giovanni Cosmate, at the N. end of the rt. aisle, with an inscription dated 1299; the tomb of Clement IX. (Rospigliosi), with sculptures by Guidi, Fancelli, and Ercole Ferrata; that of Nicholas IV. (1292); and the sepulchral stone of Platina, the historian of the popes. The pavement of Sta. M. Maggiore is very beautiful, consisting of alternate compartments of mosaic and marble.

The ceremonies in this basilica during the year are of a very imposing kind. At the Feast of Pentecost the pope performs high mass here, unless it takes place in the Sistine chapel. On the Festival of the Assumption, August 15th, high mass is always performed in this basilica by the pope in person, who afterwards pronounces from the balcony his benediction on the people. On the 8th September the pope again performs high mass here in honour of the Nativity of the Virgin. The ceremony on Christmas Eve, in which the *Presepio* is carried in procession, has been already noticed; it takes place at 3 A.M., but is not calculated to repay the visitor who looks only to the ceremonial display.

In front of the basilica is one of the most beautiful Corinthian columns in Rome, called the *Colonna della Vergine*. It is of white marble, and is the only one which has survived to attest the magnificence of the basilica of Constantine, for which it was no doubt taken from some edifice of an earlier period. It is stated to be 47 feet high without the capital and base, which are not proportioned to the size of the column. It was erected here by Paul V. in 1519, under the direction of Carlo Maderno. On the top is a bronze

statue of the Virgin standing on the half-moon. Near this is a small pillar in the form of a cannon surmounted by a cross, placed here to commemorate the absolution given by Clement VIII. in 1595 to Henry IV. of France, on his conversion from the Protestant faith. The inscription, "In hoc signo vinces," engraved on that part which represents the cannon, has given rise to some speculation as to its intended application.

4. *Basilica of Santa Croce in Gerusalemme*, the 4th of the Roman basilicas, was founded by the empress Helena in the Horti Variani of Helio-gabalus, close to the Amphitheatrum Castrense. It derives its name from the portion of the true cross deposited in it by the empress, and from the earth from Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and was entirely repaired by Gregory II. in the 8th century. It underwent frequent alterations under later popes, and was reduced into its present form by Benedict XIV. in the last century. The façade was then added, and many of the columns were walled up in the form of piers to support the roof. Eight of the original columns, fine masses of Egyptian granite, still remain, and divide the nave from the two side aisles. The high altar is remarkable for the ancient bath of basalt, with 4 lions' heads, in which the bodies of 2 saints are now deposited. Two of the columns which support the baldacchino are of the marble called *occhio-di-pavone*. The vault of the tribune is covered with frescoes by *Pinturicchio*, representing the Invention of the Cross. Below the basilica is the subterranean chapel of St. Helena, decorated with mosaics by *Baldassare Peruzzi*. At its entrance is a votive altar to Sta. Helena of the period. Ladies will take notice, from a marble slab near it, that their entrance to the chapel is forbidden, under pain of excommunication. The consecration of the golden rose, which the popes in former times sent annually to one of the great sovereigns, took place in this basilica. At present it is remarkable

only for its large collections of relics, among which some bones of Thomas à Becket are shown. During the French administration, the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The true cross is exhibited on one day in Easter-week.

5. *Basilica of San Paolo fuori le Mura*, about 1½ mile beyond the Porta San Paolo, on the road to Ostia. Twenty years ago there was no object at Rome which the student of Christian art regarded with more lively interest than this magnificent temple of the earliest ages of our faith. It was built by the emperor Theodosius in 386, on the site of a more ancient basilica founded by Constantine above the tomb of the apostle. It was completed by Honorius, and restored in the 8th century by Leo III. In all its subsequent repairs the original plan was carefully preserved; and it was one of the first places to which the traveller endeavoured to make a pilgrimage. It was a perfect museum of Christian antiquities. The extreme length of the basilica was 411 feet, of the transepts 279 feet; the body of the building was 295 feet by 214 feet, and was divided into a nave and 4 aisles by 4 rows of Corinthian columns of Greek marble and pavonazzetto, 20 in each row; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the Church tradition, from the earliest times, had pointed out as the burial-place of the Apostle Paul, whose body, according to Platinus, had been removed here from the Vatican in A.D. 251. The mosaics of the tribune, the bronze gate cast at Constantinople, the series of papal portraits, the Gothic windows of the N. side, the Porta Santa, the monuments and the altars, all combined to increase the interest of the building. To English travellers the basilica had an additional interest, since it was the church of which the sovereigns of E- were protectors previous to

formation, as the sovereigns of Austria, France, and Spain are now of St. Peter's, St. John Lateran, and Sta. Maria Maggiore. All this, however, has passed away, and the fabric in which Christian worship had been performed uninterruptedly for 1500 years was reduced to a heap of ruins on the 16th July, 1824. The roof took fire during some repairs, and fell into the aisles, where it raged with such extraordinary fierceness, that the enormous columns of the nave were completely calcined, and the large porphyry columns of the altars and those of the tribune were split into fragments. The only portions which escaped were the western façade, with its mosaics of the 13th century; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 5th century on its vault; some portions of the portraits of the popes; part of the bronze gate; the 40 columns of the side aisles; and some sarcophagi with bas-reliefs. Since the occurrence of this calamity, large sums have been contributed by the Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now nearly completed. The transept and the high altar were finished and dedicated in 1841 by Gregory XVI. Nothing can exceed the richness of this part of the edifice. The splendid nave and 4 side aisles have been completed by Pius IX., with the exception of the pavement and a portion of the roof; that over the central nave is a magnificent specimen of carved woodwork and gilding, having the armorial bearings of Pius IX. in the centre. Nothing can exceed the effect of the 4 ranges of granite columns, certainly much finer than what the basilica presented before it was burned down.

There are 89 granite columns in all, those on each side of the nave being the largest, and two of colossal dimensions supporting the arch that separates the transept from the nave. They were all quarried at Montorfano, near Baveno, on the Lago Maggiore, from which they descended by the Ticino and the Po to the sea on

rafts, and from thence have been carried to their present site by sailing-vessels. The old mosaic decorates the new tribune, over a richly-carved bishop's seat in white marble. Similar mosaics also decorate the arch between the nave and the transept, under which stands the splendid altar, with its canopy supported by 4 columns of white Egyptian alabaster, given to Gregory XVI. by Mahomed Ali. Beneath the altar lies the body of St. Paul. A series of portraits of the popes in mosaic are placed over the colonnade of the nave, and in the transept; the popes who have been acknowledged as saints by the Church are placed in the transepts: the whole of these portraits were made at the great mosaic-works of the Vatican. It is scarcely necessary to add that, except of the later pontiffs, the likenesses are apocryphal.

A very handsome campanile in the Lombard style is now in course of erection at the extremity of the N. transept. The façade of the basilica towards the river is about to be restored, from a munificent donation lately presented by Pius IX.

The total length of the new basilica is 396 feet, not including the tribune; the length of the nave 306; the width of the nave and side aisles 222; the width of the transepts 250; and the length of the transept, exclusive of the tribune, 90 feet. For many years prior to the destruction of San Paolo the monks were compelled by the malaria to leave the spot before the summer heats began: and unhappily there is good reason for believing that the pestilence is increasing rather than diminishing in severity.

The principal *Cloister* of the Benedictine monastery adjoining the basilica forms a square, surrounded by arcades supported by very beautiful coupled columns of various shapes, and is highly curious as an example of the monastic architecture of the 12th and 13th centuries. The columns present almost every known variety of column; spiral, twisted, fluted, and sometimes 2 or 3 of these fanciful varieties combined. Many of them, as well as the entablature, are covered

with mosaics. In this monastery Pius VII. lived for many years as a Benedictine monk, Padre Barnabe Chiaramonte.

6. *Basilica of San Lorenzo*, about a mile beyond the Porta San Lorenzo, on the road to Tivoli. This ancient basilica is generally attributed to Constantine, but it appears to have been founded by the empress Galla Placidia in the 5th century. It was entirely rebuilt in 578 by Pelagius II. Towards the end of the 8th century Adrian I. reversed the plan of the building by adding a new nave in the place of the old tribune, and bringing the entrance immediately opposite the altar. From that time the general arrangement has been tolerably preserved, although the building has been repaired and altered by many of the succeeding popes. In 1216 Honorius III. added the E. wing of the portico, and in 1657 Alexander VII. restored the whole building in its present form. The portico has 6 Ionic columns, 4 of which have spiral flutings; they are too rude to have belonged to classical times, and are probably not older than the restorations of Adrian I., in the 8th century. The paintings and mosaics of the portico are referred to the time of Honorius III.; they represent different events in the history of this pope and of St. Lawrence. Among others may be seen the coronation of Peter Courtenay, count of Auxerre, as emperor of the East, which took place in this basilica in 1216. Another curious painting is that of the demons contending for the soul of St. Lawrence, and weighing his actions in a balance. The *Interior* presents a nave divided from 2 aisles by 22 Ionic columns, most of which are of Egyptian granite, the remainder of cipollino. The ancient *tribune* or *abais* of Pelagius II., as in many of the old basilicas, is raised above the floor of the nave; it contains 12 magnificent fluted columns of *pavonazzetto* marble, evidently taken from some ancient building. They were buried half-way up their shafts below the present pavement until 1833, when they were laid bare to their pedestals. Ten of them have Corinthian, and

Rome.

2 have Composite capitals. The entablature is composed of fragments of ancient marbles, among which friezes and other ornaments may be recognised. Above this is a gallery of 10 smaller columns of the same marble, and 2 of serpentine. The pavement is of that kind of mosaic called *opus Alexandrinum*. The *high altar* and its *baldachino*, supported by 4 porphyry columns, stands above the confessional, where the bodies of St. Lawrence and of St. Stephen are said to be interred. The scene of the martyrdom of St. Lawrence is now marked by the ch. of S. Lorenzo in Pane e Perna, near Sta. Maria Maggiore; and a constant tradition has pointed out the road to Tibur as the place of his burial. Behind the choir is a sarcophagus, with bas-reliefs representing a vintage; the grape-gatherers Cupids, with birds, pheasants, geese, &c. In the nave are the two *ambones*, or marble pulpits, highly interesting relics of the earliest ages of Christianity. They stand on each side of the nave; the Epistle was chanted from the one on the S. side, which has a double row of steps leading to it, and the reading-desk turned towards the nave, and the Gospel from that on the N. In the volute of the eighth column of the nave on the rt. are sculptured a *lizard* and a *frog*, which have induced Winckelmann to suppose that all these columns were taken from one of the temples attached to the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, which occupied the site of the Portico of Octavia, were two Spartans, called Sauros and Batrachus, and that, being wealthy, the only reward they asked was the permission to inscribe their names upon their work. This was refused; but they introduced them into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be confirmed by later discoveries of Professor Nibby, who found among the ornaments of the entablature fragments representing trophies and other memorials of a naval victory, which he supposed to allude to that

of Actium. Near the door is another ancient sarcophagus with very beautiful bas-reliefs representing a Roman marriage: it was converted in the 13th century into the tomb of Cardinal Guglielmo Fieschi, the nephew of Innocent IV. In the left aisle is a small subterranean chapel, celebrated for the indulgences and privileges conferred on it by different popes in releasing souls from purgatory. Close to this chapel is the descent into the *Catacombs of Sta. Cyriaca*, in which the body of S. Lorenzo is supposed to have been at first interred. These catacombs form a low gallery with ledges by the sides, and are said to extend to the ch. of S. Agnese. They are seldom visited, as those of S. Sebastian convey a better idea of these Christian sepulchres, and are explored with far less risk. There are some curious ancient fragments and inscriptions in the cloisters of the adjoining monastery. Since 1837 a public cemetery has been formed close to the Basilica of San Lorenzo.

7. *Basilica of San Sebastiano*, about 2 miles beyond the gate of that name on the Via Appia. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is generally attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti. St. Sebastian is buried under the altar. In the subterranean chapel the bodies of St. Peter and St. Paul are said to have been deposited by some Greeks who were detected in the act of removing them from the *St. Peter's*. The sanctuary is famous for a mere enumeration of them in a long list; but the most remarkable is the stone which is said to have the impression left by the feet, when he was met by

St. Peter at the spot now occupied by the little ch. of *Domine quo vadis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to the Saviour.

The door on the l. of the entrance leads into the celebrated *Catacombs*, called the Cemetery of St. Calixtus, bishop of Rome in the 3rd century, who is said to have introduced them into general use as public cemeteries. The most probable explanation of these immense subterranean chambers is, that they were originally excavated by the ancient Romans for the purpose of procuring *pozzolana*; and Cicero is supposed to allude to them in his oration for Milo when he mentions the hiding-place and receptacle for thieves on the Via Appia. They consist of a series of irregular winding passages, generally arranged in 3 stories. From the principal avenues others branch off in different directions; here and there are open spaces which served as chapels or places of meeting, and on each side of the passages are the niches for the dead. There can be no doubt that the early Christians were accustomed to assemble here for divine worship and for concealment; the fact is confirmed by abundant authorities. As in the catacombs of Naples, Syracuse, and Malta, we frequently meet with small chapels or oratories; the niches are generally square, but some of them are vaulted and form small chambers, which still retain traces of stucco. All the larger recesses seem to have been closed externally; in others there is a grave about the ordinary length in which the body has been covered with earth; a semicircular excavation for the head is generally added. In some of these niches small apertures may be seen which have evidently been intended for lamps. The graves of children occur in a very large proportion: sarcophagi do not appear to have been common; and it is remarkable that in all the passages yet explored very little marble of any kind, except that used for the inscriptions, has been found. The extent of these catacombs is very considerable, although there is no founda-

tion for the tradition that some of them reach to Ostia. There is no doubt whatever that the excavations now seen by travellers are a small portion of what has been already explored; but the danger of allowing such a labyrinth of subterranean passages to remain open has made it necessary to close many of them. It is also well known that the catacombs of St. Sebastian, although said to be the most extensive, are by no means the only ones of the kind; we have already mentioned those of Santa Cyriaca and Sant' Agnese, and there are many others of considerable magnitude in other directions around Rome. Nearly all the monuments and inscriptions found in these catacombs have been removed to the Museums of the Vatican and the Lateran. With a few exceptions, these monuments belong to the early Christians.

§ 71. CHURCHES.

The 54 parish churches of Rome form but a small proportion of the whole number. Upwards of 300 churches are enumerated in the *Tesoro Sacro*, independently of those classed under the head of Basilicas. As might be expected in so large a number, there are comparatively few which possess much interest for the stranger. The following list includes those which are in any way remarkable for their works of art, their history, their monuments, or their architecture. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 2 pauls for a party; one-half is amply sufficient for a single visitor. The churches, except the 7 basilicas, are generally closed from 12 to 2.

S. Agata de' Goti, said to have been founded on the site of the maternal house of St. Gregory the Great, but, having been plundered by the Goths, it was reconsecrated by St. Gregory, and dedicated to S. Agata. It adjoins the Irish Seminary, and for that reason, probably, was chosen as the resting-place of the *Heart of Daniel O'Connell*, which is preserved here in a silver urn, bearing the inscription, "Natus Kerry, obiit Genoeæ," which has given

rise to so much comment on its bad Latinity. The church contains also the tomb of John Lascaris, one of the refugees from Constantinople (when taken by the Turks), and an efficient promoter of the revival of letters in western Europe, with the following inscription, which we have translated from the Greek:—

"Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an emancipated sod of earth."

S. Agnese in the Piazza Navona, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of the Greek cross in Rome. It was entirely rebuilt in 1642 by the princes of the Pamfili family, from the designs of Girolamo Rainaldi, and is generally regarded as his masterpiece. The façade is by Borromini. The cupola was added by Carlo Rainaldi. The interior is rich in marbles and stucco ornaments, and has 8 fine columns of marble. The entrance and 3 splendid chapels form the Greek cross; they are decorated with bas-reliefs, which do not merit the praises bestowed on them by Algardi. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*. Among the statues and sculptures of this church we may mention the St. Sebastian, an antique statue altered by *Paolo Campi*; the St. Agnes by *Ercole Ferrata*; the group of the Holy Family by *Domenico Guidi*; and the bas-relief of St. Cecilia by *Antonio Raggi*. The tomb of Innocent X. is by *Maini*. In the subterranean chapel the bas-relief over the altar, representing St. Agnes miraculously covered with hair, is by *Algardi*.

S. Agnese fuori le Mura, about a mile beyond the Porta Pia, one of the few churches which have preserved their ancient form and arrangement without change. It was founded by Constantine, at the request of his daughter Constantia, on the spot wh

the body of St. Agnes was discovered. The ch. being below the level of the soil, we descend into it by a marble staircase, whose walls are covered with sepulchral inscriptions. The interior presents some striking characteristics of the basilica; it consists of a nave separated from the 2 side aisles by 16 ancient columns, 10 of which are of various marbles, 4 of the rare *porta-santa*, and 2 of *pavonazzetto*. Another row of 16 columns of different forms and smaller size support the upper part of the building and the gallery, which is almost an unique example of its kind. Under the high altar, with a baldacchino sustained by 4 porphyry pillars, is the tomb of St. Agnes. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt. The tribune has a mosaic of the 7th century, bearing the name of the saint. At the altar of the Virgin is a fine Head of Christ, said to be by *Michael Angelo*, and a beautiful antique candelabrum of white marble. Adjoining this ch. is that of Sta. Costanza.

S. Agostino, near the S. extremity of the Via Ripetta, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740). The elegant but simple front is of travertine taken from the Coliseum: the cupola was the first constructed in Rome. The interior retains some traces of its original Gothic, and has a nave and side aisles. The great interest of this ch. is derived from the celebrated fresco by *Raphael* on the third pilaster on the l. hand: it represents the prophet Isaiah and 2 angels holding a tablet. If we may believe Vasari's account, *Raphael* painted this fresco after he had seen the prophets of *Michael Angelo* in the Sistine chapel. The fresco was injured in the time of Paul IV. by attempts to clean it, and was cleverly restored by *Daniele da Volterra*. In the chapel of St. Augustin is a fine statue of the saint and 2 lateral paint-

ings by *Guercino*. At the last altar is the Madonna of Loreto, by *M. A. Caravaggio*. The statue of St. Thomas of Villanova is by *Ercole Ferrata*. The fine group in marble, representing the Virgin, the infant Saviour, and St. Andrew, in a chapel on the l., is a remarkable work of *Andrea Sansovino*. The high altar and its 4 angels are from the designs of *Bernini*. The Madonna, near the entrance, venerated as one of St. Luke's numerous performances, is evidently the work of an early German artist.

In the adjoining convent, a fine building designed by *Vanvitelli*, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome in point of the number of volumes, containing nearly 90,000 printed books and 2945 MSS. In this number are comprised many valuable works from the collection of *Holstenius*, presented by Cardinal Barberini. It contains some valuable cinque-cento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The library is open daily, except on holidays, from 8 A.M. to noon.

S. Alessio, on the Aventine, supposed to mark the position of the *Armilustrum*, where *Plutarch* tells us that *Tatius* was interred. This ch. is supposed to date from the 9th century. In a recess from the passage leading to the Sacristy, there is a good recumbent statue of bishop *Guido di Bagno*, who lived in the reign of *Leo X.* It had a narrow escape in 1849, during the French bombardment, a shell having broken through the mosaic canopy over it, and fallen within a few inches of the statue.

S. Andrea delle Fratte, close to the College of the Propaganda, restored at the end of the 16th century from the designs of *Guerra*. The cupola and steeple are among the most fan-

tastic works of Borromini. The front is by Valadier (1825), and raised at the expense of Cardinal Consalvi. In the chapel of S. Francesco di Paola are 2 angels by *Bernini*; the Death of St. Anna is by *Pacetti*. In this ch. are the tombs of the Prussian sculptor, Rudolph Schadow, by his countryman Wolf; of Angelica Kauffmann; and George Zoega, the learned Danish antiquary, the well-known author of the work on the Obelisks. The tomb of Schadow recalls one of the many noble actions of Thorwaldsen. When that estimable man was requested by the late king of Prussia to execute a large work for Berlin, he replied that there was one of his Majesty's own subjects then in Rome, who was, he humbly submitted, a fitter object for his patronage. The result is well known to those who have seen the *Spinning Girl* of this accomplished sculptor. In the second chapel on the l. is a modern picture of the Madonna, and 2 others relative to her pretended miraculous apparition, in 1842, to a rich Strasburg Jew named Ratisbonne—which was followed by his conversion to Christianity—an event which, from his position in society, created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3. P.M. Sermons in English are preached here during Lent.

S. Andrea al Noviziato, in the street leading from the 4 Fontane to the Monte Cavallo, a curious little ch. built by prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*, as the Noviciate of the Jesuits. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and is richly decorated. In the chapel of St. Francis Xavier are 3 paintings by *Bacciocio*, the Genoese painter; they represent St. Francis Xavier baptizing a queen in India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus

Kostka has some paintings by *David*, while a student in Rome; and an altarpiece representing St. Stanislaus, by *Carlo Maratta*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. The tomb of Charles Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, is by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Borgognone*. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Giuseppe Chiari. It contains a singular statue of the saint dying, by *Le Gros*: the head, hands, and feet are of white marble, the robes are of black, and the couch is of yellow marble.

S. Andrea delle Valle, one of the best specimens of ch. architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The fine façade is by Carlo Rainaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Ercole Ferrata*, and *Fancelli*. The interior is celebrated for its paintings. The cupola, one of the most beautiful in Rome, is painted by *Lanfranco*, and is considered one of his most successful works. He devoted 4 years to its execution, after a long and minute study of Correggio's cupola at Parma. The glory which he introduced was considered to form an epoch in art. At the 4 angles are the 4 Evangelists in fresco by *Domenichino*; and on the vault of the tribune are his Flagellation and Glorification of St. Andrew. The latter are most remarkable for their clear and powerful colouring. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, *Domenichino* is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." Lanzi, speaking of the evangelists, says that, "after a hundred similar performances, they are still looked up to as models of art."

Beneath the Glorification of St. Andrew at the tribune are 3 large historical frescoes representing different events in the life of St. Andrew, by *Calabrese*. In the Strozzi chapel, the 2nd on the rt., is a bronze *Pietà*, copied from that by Michael Angelo in St. Peter's. In the transept is a picture of S. Andrea Avellino, by *Lanfranco*. In the nave are the tombs of Pius II. and Pius III., by *Pasquino* of Montepulciano. The St. Sebastian in an adjoining chapel is by *Giovanni de' Vecchi*, of Borgo San Sepolcro. In the Rucellai chapel, the 2nd on the l., is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinals Bembo and Contarini, and the author of the *Galateo*, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The 1st chapel on the l. contains an Assumption by *Domenico Passignani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. This ch. is supposed to stand very nearly on the Curia of Pompey, the spot where Cæsar fell.

S. Angelo in Pescheria, near the portico of Octavia, supposed to occupy part of the site of the Temple of Juno, noticed in our description of the portico, under Antiquities. It contains a picture by *Vasari*, in the chapel of St. Andrew; but it is more remarkable from its connexion with the history of Rienzi. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." After passing the night in religious observances, Rienzi marched out of the ch. in armour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there, standing

before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated in the elevation of Rienzi to power as the Tribune and Liberator of Rome. The Jews of Rome, whose *Ghetto* is close by, are compelled to pay an annual tax to this ch., as well as a considerable sum to the Casa dei Neofiti, or House of Converts.

S. Antonio Abate, near Santa Maria Maggiore, supposed to occupy the site of a temple of Diana. In the chapel of the saint is a specimen of *opus Alexandrinum* of a very early period, representing a tiger tearing a young bull. The walls in the interior are covered with very rude frescoes, representing scenes in the life of the saint, in all of which the *Great Tempter* plays a considerable part. On the feast of St. Anthony, January 17th, and during the whole of the following week, the ch. is much resorted to by the peasantry to have their domestic animals blessed and sprinkled with holy water. On the 23rd all the post-masters about Rome send their horses mounted by their postilions in their smartest liveries for the same purpose. Those of the pope, of the Church dignitaries, and Roman princes, are brought at 2½ o'clock, all decorated in their richest trappings. The ceremony is an interesting one, and will enable the visitor to see the finest steeds of the Roman aristocracy.

SS. Apostoli, in the piazza of the same name behind the Corso, founded by Pelagius I. in the 6th century, rebuilt by Martin V. about 1420. The tribune was added by Sixtus IV., and the portico by Julius II. when Cardinal della Rovere. The interior was restored by Francesco Fontana. Under the portico is a large antique bas-relief of an eagle holding a crown of oak, much admired as a specimen of ancient art. Opposite is the monument erected by *Canova* to his early friend and countryman Giovanni Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The interior of the ch. is remarkable for another fine work of *Canova*, the

tomb of Clement XIV., placed over the door of the sacristy. By Marini's inscription on the monument of Volpato we are told that this interesting work was executed by Canova in his 25th year, and we may therefore regard it as one of the first efforts of the new school of sculpture. It has a sitting statue of the pope, and 2 figures representing Temperance and Clemency. Another monument of interest is the tablet erected by *Canova* to the memory of his first patron, Falieri, the senator of Venice. A Latin inscription marks the spot where the heart of Maria Clementina, wife of the Pretender, is deposited: her tomb we have already noticed in St. Peter's. The paintings in this ch. are not remarkable: the altarpiece, representing the Martyrdom of the Apostles Philip and James, is by *Domenico Muratori*: it is the largest altarpiece in Rome. The triumph of the Franciscan Order in the middle of the roof is by *Buciccio*. The St. Anthony, by *Benedetto Luti*, in the chapel of that saint, is mentioned by Lanzi as one of his most esteemed works. In the choir is a good sepulchral monument of the 15th century, raised by Sixtus IV. to his kinsman Pietro Riario; and opposite it that of Cardinal Raphael Riario. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the college of cardinals.

Ara Cæli.—We have already stated, in the description of the Antiquities, that the ch. of St. Maria d' Ara Cæli occupies the site of the Temple of Jupiter Capitolinus. The ch. is of high antiquity, probably as old as the 6th century. The façade of brickwork, which is still unfinished, is more recent, and the fragment of Gothic which it retains in its pointed windows and cornice would seem to refer it to the 13th or 14th. The interior has a nave and 2 aisles, separated by 22 large columns of different sizes and materials, taken probably from various buildings. 18 are of Egyptian granite, and 2 of cippolino. Their bases and capitals are also different; and some are so much shorter than the others that it has been necessary to raise them on pedestals.

On the third column on the l. of the main entrance is this inscription, in letters evidently of the Imperial period: —Α CΥΒΙΚΥΛΟ ΑΥΓΥΣΤΟΡΥΜ. Its authenticity has not been doubted, and it would therefore appear to prove that the ch. was built with the spoils of the Palace of the Cæsars. The floor of the ch. is of mosaic, of a very ancient kind, encircling slabs of marble, containing some specimens of rare stones, amongst which a great abundance of green or opHITE porphyry. The name of Ara Cæli has given rise to considerable controversy: the Church tradition tells us that it is derived from the altar erected by Augustus near the site of the present high altar, to commemorate the prophecy of the oracle of Delphi respecting the coming of our Saviour. It bore the inscription *Ara primogeniti Dei*, from which the legend has derived the modern title. Others reject this as a mere tradition of the monks, and tell us that the ch. in the middle ages bore the name of S. Maria in *Aurocielo*. The ch. and convent belonged to the Benedictines until 1252, when Innocent IV. transferred it to the Franciscans, who have held it to the present time. On entering the ch. by the principal door, the first chapel on the rt. contains an admirable series of frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena, which have recently been restored by Camuccini. They represent the saint assuming the habit of a monk, his Preaching, his Vision of Christ, his Penitence, his Death, and his Glorification. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most remarkable are the Ascension, by *Girolamo Muziano*, in the 6th chapel on the l.; the S. *Girolamo* of *Giovanni de' Vecchi*, of Borgo San Sepolcro; the lateral pictures in the chapel of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Filippo Evangelisti*; the Transfiguration, in one of the last chapels, cited by Lanzi among those works of *Girolamo Sicciolante da Sermoneta* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel

of St. Antony, by *Niccolò da Pesaro*. There are some interesting tombs in this ch. In the Savelli chapel, in the rt.-hand transept, are the Gothic monuments of Pandolfo and Lucas Savelli (1266), by *Agostino* and *Agnolo da Siena*, from the designs of Giotto. The base is formed of an ancient sarcophagus covered with bacchanalian emblems. Near the high altar is the tomb of Cardinal Giambattista Savelli, a good specimen of the school of Sansovino. In the floor of the l. transept is the tomb of Felice de' Fredis, whose inscription claims immortality for him as the discoverer of the Laocoon. He died in 1529, and the inscription is gradually becoming illegible: it is an interesting record, and ought not to be allowed to disappear. The celebrated traveller of the 17th century, Pietro della Valle, is also buried in this ch. Another interesting tomb is in the l. transept, without an inscription. It is that of Cardinal F. Matteo Acquasparta, general of the Franciscans, mentioned by Dante in the 12th canto of the *Paradiso* for the moderation with which he administered the rules of his order. The 2 ambones on each side of the high altar are covered with mosaics of red, green, and gold, which evidently belonged to a more ancient ch., or, at least, when this portion of it was enclosed. The Ara Cœli is held in great veneration by the Romans on account of a miraculous wooden figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend says that it was carved by a Franciscan pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is extremely rich in gems and jewellery, and is held in such sanctity in cases of severe sickness, that it is said by the Italians themselves to receive more fees than any physician in Rome. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the ex-
 ie of the *bambino*: but after
 of the French the gorgeous

vehicle was taken from them, and the *bambino* again resumed the old brown coach in which for many years he had been accustomed to pay his visits to the sick. The *Presepio*, or Festival of the Bambino, which occurs at the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The altar is converted on this occasion into a kind of stage, on which the Nativity is represented by means of pasteboard figures as large as life. To English travellers the Ara Cœli has peculiar interest from its connexion with Gibbon. It was in this ch., as he himself tells us, "on the 15th of October, 1764, as he sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind." In front of the ch., facing the Campidoglio, are the 124 steps of Grecian marble said to have belonged to the Temple of Venus and Rome. Like the Santa Scala at the Lateran, penitents frequently ascend them on their knees. An inscription on the left of the great door states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo of the Rione Colonna, the expenses being defrayed by charitable contributions.

S. Bartolommeo, on the island of the Tiber, built on the ruins of the temple of *Æsculapius*, noticed among the Antiquities, in a preceding page. The relics of the saint were brought here in 983; the ch. was rebuilt in 1113 under Paschal II., and entirely restored in 1624 by Cardinal Santorio, from the designs of Martino Lunghi, who added the façade. The interior has a nave and 2 side aisles divided by 24 granite columns, supposed to be taken from the ruins of the temple.

S. Bernardo, in the Piazza de' Termini, a circular building of considerable interest as one of the halls or temples which stood at the 2 front angles of the outer wall of the Baths of Diocletian. It has been preserved entire by the pious care of Catarina Sforza, countess of Santa

Fiora; who in 1598 converted it into a ch. dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed.

S. Bibiana, not far from the Porta San Lorenzo, founded in the 5th century, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 3 columns separating the nave from the side aisles are antique. On the walls of the nave are 10 frescoes, illustrating the life of the saint; those on the rt. are by *Agostino Ciampelli*, and those opposite by *Pietro da Cortona*. The statue of *S. Bibiana* at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful and pure in style, and forms a remarkable contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference, with the head of a leopard in the centre; it contains the bodies of *S. Bibiana* and of 2 other saints.

S. Bonosa, in the Trastevere, near the ch. of St. Chrysogonus, a small but ancient ch., which seems to have escaped notice amidst the multitudes of other edifices which have higher pretensions in regard to art. It has been erroneously stated that *Rienzi* was buried in this ch.

Cappuccini, in the Piazza Barberini (*S. Maria della Concezione*), built by Cardinal Francesco Barberini, brother of Urban VIII., from the designs of Antonio Casoni. It is celebrated for the well-known picture of the Archangel Michael by *Guido* (in the first chapel on the rt.), classed by *Lanzi* among his best works in his softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfili, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the

portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, would seem to throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. In the same chapel is a fine picture, by *Gherardo della Notte*, of Christ in the purple robes, &c. Cardinal Barberini is buried in the ch.; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil*. Over the entrance door is the cartoon by *Francesco Beretta*, representing St. Peter walking on the waters, used in restoring the Navicella, which Giotto executed in mosaic under the portico of St. Peter's. In the chapel opposite to Guido's Archangel is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*. "Whoever," says *Lanzi*, "would know to what lengths he carried his style in his altarpieces should examine the Conversion of St. Paul in the Capuchin ch. at Rome, which, though placed opposite to the St. Michael of Guido, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of St. Francis, by *Domenichino*, in the third chapel on the rt., was painted gratuitously for the ch. The Dead Christ, in the third chapel, is by his scholar, *Andrea Camassei*. In another chapel is the tomb of prince Alexander Sobieski, who died in Rome in 1714. Under the ch. are 4 low vaulted chambers, which constitute the cemetery of the convent. The earth was brought from Jerusalem. The walls are covered with bones and skulls, and several skeletons are standing erect in the robes of the order. Whenever a monk dies, he is buried in the oldest grave, from which the bones of the last occupant are then removed to the general receptacle.

S. Carlo di Catinari, so called from the manufacturers of wooden dishes who used to carry on their trade in the Piazza. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in

Rome, and is celebrated for the 4 frescoes on the pendentives, by *Domenichino*, representing the Cardinal Virtues. Behind the altar is a fine half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. At the high altar is the immense picture representing the Procession of S. Carlo during the Plague at Milan, by *Pietro da Cortona*. The death of St. Anna is the masterpiece of *Andrea Sacchi*. Near this altar is the tomb of Cardinal Gerdil, a Piedmontese, who died in 1802.

S. Carlo in the Corso, a fine ch., with a heavy disproportioned front. The ch. is from the designs of Onorio Longhi (1614), completed by Pietro da Cortona. The interior, consisting of a nave and side aisles divided by Corinthian pilasters, is handsome, but in bad taste. At the high altar is the large picture of S. Carlo Borromeo presented by the Virgin to the Saviour, esteemed one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Conception, by the same painter, now in S. Maria del Popolo; the statue of David, by *Pietro Pucilli*; and that of Judith, by *Lebrun*. This ch. contains the tomb of count Alessandro Verri, the well-known author of the 'Notti Romane.' On the festival of S. Carlo Borromeo, on the 4th November, the pope celebrates high mass in this ch. at 10 A.M.

S. Cecilia, in the Trastevere; built on the site of the house of St. Cecilia, part of which is still shown. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I. in 821, and entirely restored in 1725 by Cardinal Doria. In the forecourt is a beautiful antique marble vase, and on the rt. of the door, on entering the ch., is the fine tomb of Adam bishop of London, 1398. On the urn are represented the arms of England of the day (3 leopards quartered with fleurs-de-lis), and on the l. that of Cardinal Nicolo de Fortiguerra (ob. a very beautiful urn, in the ento style. The body of St. is buried beneath the high silver urn in which it was

formerly deposited disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is one of the most expressive and beautiful specimens of sculpture which the 17th century produced. It represents the dead body of the saint in her grave-clothes, in the precise attitude in which it is said to have been found many years after her martyrdom on this spot. The tribune contains some curious mosaics of the 9th century, belonging to the restored ch. of Paschal I. A passage on the rt. on entering the ch. leads to the oratory and dwelling of Santa Cecilia.

San Clemente, on the Esquiline, near the Baths of Titus, in the street leading from the Lateran to the Coliseum. This is one of the most interesting churches in existence. An ancient tradition of the Church tells us that it stands on the site of the house of Clement, the fellow-labourer of St. Paul, and the third bishop of Rome: it is supposed to have been founded by Constantine. In 772 it was restored by Adrian I.; the choir was repaired about A.D. 880, by John VIII.; the mosaics of the tribune were added in the 11th century; and Clement XI., in the beginning of the last century, repaired and restored the whole edifice in its present form. In front is a quadriporticus, surrounding a court 58 ft. long by 48 ft. broad, entered by a small portico, which belongs probably to the 8th century. The interior consists of a nave, separated from the 2 side aisles by 16 columns of different marbles and sizes, evidently taken from some ancient building. In front of the altar is the marble enclosure of the choir, bearing the monogram of John, supposed to be pope John VIII., and therefore as old as the 9th century. At the sides are the *ambones*, or marble pulpits, from which, as we have stated in the account of the Basilica of S. Lorenzo, the epistle and the gospel were read. Behind this is the absis or tribune, containing the ancient altar, and the episcopal seat, raised on a platform, which is divided from the rest of the ch. by 2 gates. The pavement is of opus

Alexandrinum, and many parts of the ambones and altar are covered with mosaics. The vault of the tribune is also covered with mosaics of the 11th century. The *Capella della Passione*, on the l. of the great entrance, contains the interesting frescoes by *Massaccio*, representing the Crucifixion of the Saviour, and the History of St. Clement and St. Catherine, which have been so often studied in reference to the history of art. They have suffered much from restorations. The chief subjects are as follows:—The Annunciation and St. Christopher; St. Catherine forced to Idolatry; her Instruction of the daughter of king Maximilian in prison; her Death; her Dispute with the Alexandrian Doctors; the Miracle of her Deliverance; her Martyrdom. Opposite are the History of St. Clement and the Crucifixion. In the rt. aisle, near the high altar, is the tomb of Cardinal Rovarella, an interesting work, bearing the date of 1476. Among its bas-reliefs the thyrsus and other bacchanalian emblems used as symbols by the early Christians are conspicuous.

S. Costanza, near the ch. of S. Agnese, beyond the Porta Pia, erroneously considered by the older antiquaries to be a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns supporting a dome. The vault between the range of columns and the outer wall is covered with mosaics of animals and birds; some of the latter—pheasants, guinea-fowl, and partridges—very correctly represented, with vine-leaves and bunches of grapes, which gave rise to the idea that it was a temple of Bacchus. But, independently of the evidence afforded by the style of architecture and the construction of the building, which belong evidently to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from its position, in a recess behind the altar in this ch., to the museum of the Vatican by

Pius VI., is covered with bacchanalian symbols of the same kind, which are now well known to have been frequently adopted as emblems by the early Christians. The festoons of grapes and pomegranates surrounding the mosaics of Christ, with 2 of the apostles on the side doors, are very accurately delineated, and in the same style, and evidently of the same period, as the Bacchanalian representations on the vault. It has been supposed that the columns were taken from some ancient temple. The capitals are richly worked. It was consecrated as a ch. by Alexander IV., in the 13th century, and dedicated to St. Constantia, whose body is interred, with the relics of other saints, under the altar in the centre of the edifice. Between this ch. and S. Agnese is an oblong enclosure, formerly called the Hippodrome of Constantine. It is now proved by excavations to have been a Christian cemetery.

S. Cosimo e Damiano, in the Roman Forum, a very ancient ch., built on the site of the Temple of Remus, and noticed under that head in the general description of the Antiquities. Over the tribune is a very ancient mosaic of our Saviour and the Apostles.

S. Francesca Romana, close to the Basilica of Constantine, partly built on the site of the Temple of Venus and Rome; and restored by Paul V. from the designs of Carlo Lombardi. It contains some curious mosaics of the 9th century; the tomb of St. Francesca, covered with rich marbles and bronzes, by *Bernini*; and a monument to Gregory XI., erected in 1384 by the senate and people, from the designs of *Pietro Paolo Olivieri*, with a bas-relief representing the return of the Holy See to Rome after an absence of 72 years at Avignon. Near this monument is a stone let into the wall, bearing a double depression, made, it is averred, by St. Peter's kneeling on it, when Simon Magus was carried off by the demons. Under the vestibule is the mausoleum of Antonio Rido of Padua, governor of St. Angelo in the 15th century: its sculptures give a good example of the military costume

of the period. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the college of cardinals.

S. Francesco a Ripa, founded in the 13th century, in honour of St. Francis of Assisi, who lived in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The ch. contains some works of art, among which are the Virgin and Child with St. Anne, one of the best works of *Baciccio*; a Dead Christ, by *Annibale Carracci*; and the recumbent statue of the blessed Luigi Albertoni, by *Bernini*. In the convent the apartments occupied by St. Francis are still shown.

Gesù, the ch. of the Jesuits, in the Piazza del Gesù, near the northern foot of the Capitol, one of the richest churches of Rome, begun in 1575 by Cardinal Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof, are by *Baciccio*. The paintings at the different altars are not of the first class. Over the high altar, designed by Giacomo della Porta, has been lately placed a painting, the *Spozalizio*, by the *Cuv. Capalti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l. transept, is one of the richest in Rome. It was designed by the celebrated Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe below the Almighty is said to be the largest mass of lapis lazuli known. The altarpiece of St. Ignatius is by Padre Pozzi. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of bronze gilt, adorned with precious stones. The 2 allegorical marble groups at the sides of the representing Christianity em-

the barbarous nations, and

the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Le Gros*. By the side of the high altar is the tomb of Cardinal Bellarmino, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom are by *Bernini*. There are 2 great ceremonies at this ch. The first, in honour of St. Ignatius, takes place at his festival, on the 31st July. The second, and most important, occurs on the last day of the year, when a solemn *Te Deum* is sung in the presence of all the cardinals, magistrates, and public bodies of Rome. The adjoining immense convent is the head-quarters of the Jesuits, and the residence of their general, the supreme chief of the order.

S. Giorgio in Velabro, near the Bocca della Verità, the only ch. in Rome dedicated to the tutelary saint of England. It is of high antiquity, as the Basilica Semproniana, the foundation dating from the 4th century. It was rebuilt in the time of St. Gregory the Great, and again in the 8th century, under Pope S. Zacharias. In the 13th century it was restored by the prior Stefano, who added the portico, as we see by an inscription in Gothic characters still legible. The interior has 16 columns, of different materials and styles, taken from the ruins of ancient edifices. The head of St. George was deposited here by pope St. Zacharias. The high altar and tabernacle are probably of the 12th century. The frescoes in the tribune are attributed to *Giotto*, but they have suffered greatly from the carelessness of restorers. This ch. has an historical interest in connexion with Rienzi which entitles it to respect, and gives it strong claims upon the protection of the Roman antiquaries. On the first day of Lent, 1347, Rienzi affixed to its door his celebrated notice announcing the speedy return of the Good Estate: —*In brece tempo li Romani torneranno al loro antico buono stato*. Notwithstanding this, and although it gives title to a cardinal, the ch. would have perished a few years ago if the congre-

gation of S. Maria del Pianto had not interposed and obtained a grant of it from Pius VII. as their private oratory.

S. Giovanni Decollato, belonging to the Confraternità della Misericordia, whose office it is to administer consolation to condemned criminals, who are buried within the precinct of the church. It has some remarkable paintings, among which the most interesting is the head of St. John the Baptist, by *Vasari*. The other pictures are the Birth of John the Baptist, by *Jacopo del Zucca*; the fine figures at the last altar, by *Jacopino del Conte*; and an altarpiece, by *Francesco Salviati*, in the adjoining oratory.

S. Giovanni de' Fiorentini, at the commencement of the Via Giulia, overlooking the Tiber, built by the Florentines, in the form of a basilica, in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from the designs of Alessandro Galilei (1725). The chapel of S. Girolamo contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito*. On one of the side walls is a fine picture of St. Jerome writing, by *Cigoli*: it has all the design and expression of Raphael, with the colour and force of Titian. In the rt. transept is the celebrated picture by *Salvator Rosa*, representing S. Cosimo and S. Damiano condemned to the flames. The chapel of the Crucifix was painted by *Lamfranco*.

S. Giovanni Crisogono, in the Trastevere, founded by Constantine, and rebuilt in 1628 by Cardinal Borghese, from the designs of Giobattista Soria. The 22 granite columns of the interior were evidently taken from some ancient building. The picture of St. Chrysogonus transported to heaven, by Guercino, now in England, was formerly in this ch. It contains a copy of it, and a Madonna by *Cav. d' Arpino*. The ch. is remarkable for several tombs of Corsican families: some well-known names, and among them that of Pozzo di Borgo, may be recognised.

S. Giovanni e Paolo, the ch. of the Passionist Convent on the Cælian. It

was built by Pammachus, a friend of St. Jerome, on the site of the house occupied by the titular saints who were officers in the court of Constantia, and were put to death by Julian the Apostate. It has a portico of 8 granite and marble columns, and 16 ancient columns of marble in the nave. The pavement is one of the best examples of the *opus Alexandrinum*. The vault of the tribune is painted by *Pomaranzio*. In the fourth chapel on the rt. is an altarpiece by *Marco Benetti*. Beneath this church are the remains of the Vivarium, described under the Antiquities.

S. Giuseppe de' Falegnami, over the Mamertine Prisons, is remarkable for a Nativity, the first work which *Carlo Maratta* exhibited in public.

S. Gregorio, on the Cælian, founded in the 7th century on the site of the family mansion of St. Gregory the Great. The portico was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from the designs of Francesco Ferrari. The interior has 16 fine columns of Egyptian granite, taken from some ancient building. In the chapel of the saint are some sculptures of the 15th century, illustrating the history of his life. The Capella Salviati has a finely coloured picture of St. Gregory, by *Annibale Caracci* (?), and a good *predella* of the school of Perugino. In a detached chapel on the opposite side is a fine *Ancona*, with bas-reliefs of the 15th century. On one side of the ch. are 3 detached chapels built by St. Gregory himself, and restored by Cardinal Baronius. The first, dedicated to *St. Silvia*, mother of the saint, has a statue of St. Gregory by Niccolò Cordieri, pupil of Michael Angelo, and a fresco on the roof representing the Almighty with Angels, by *Guido*. The second, dedicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The St. Andrew adoring the cross as he is led to execution is by *Guido*; the Flagellation of the saint is by *Domenichino*. Among the criticisms on these pictures, that of Annibale Caracci is

not the least remarkable: "Guido's," he said, "is the painting of the master; this of Domenichino is the painting of the scholar, who knew more than the master." Lanzi tells us that, while Domenichino was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibale Caracci, who was so much struck with the spectacle that he embraced him, and said, "Domenichino, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. The third chapel, dedicated to *S. Barbara*, has a statue of *St. Gregory* by *Niccolò Cordieri*, begun, it is said, by Michael Angelo. In the middle of the chapel is preserved the marble table on which *St. Gregory* fed every morning 12 poor pilgrims. In the ch. is interred the celebrated *Imperia*, the *Aspasia* of the court of *Leo X.* In the cloisters is another tomb of more interest to English travellers—that of *Sir Edward Carne*, of *Glamorganshire*, doctor of civil law of the University of Oxford, who was united with *Cranmer* in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities respecting the divorce. He was ambassador to the emperor *Charles V.*, by whom he was knighted. He afterwards became ambassador to the court of Rome; and *Bishop Burnet*, in his *History of the Reformation*, has published several of his despatches. On the suppression of the English embassy by *Elizabeth* he was recalled, but *Paul IV.* detained him at Rome, where he died in 1561. The late pope was for many years the abbot of this convent, and did much to embellish the ch. and the adjoining chapel. In one of the chapels is a monument raised by *Gregory XVI.* to his successor, *Cardinal Zurla*, a very learned writer on geographical literature. The terrace of the ch. commands one of the most picturesque views of the Palace of the Cæsars.

St. Ignazio, the ch. of the Jesuits' college, the *Collegio Romano*, with its massive front by *Algardi*, is rich in elaborate decorations. It was built at the expense of *Cardinal Ludovisi*. Its magnificence is not in the best taste, but is nevertheless imposing from its excessive brilliancy. The paintings of the roof and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The *Lancelotti* chapel contains the tomb of *S. Lodovico Gonzaga*, with a bas-relief representing the Apotheosis of the saint, by *Le Gros*. Near the side door is the tomb of *Gregory XV.*, by the same sculptor. On the massive piers of the unfinished cupola is the newly-erected observatory of the *Collegio Romano*.

St. Isidoro, near the *Via Pinciana*, founded in 1622, the ch. of the Irish Franciscan convent, has an altarpiece of *St. Isidore* by *Andrea Sacchi*. The convent is remarkable as having produced some distinguished Irish scholars, among whom may be mentioned *Luke Wadding*, the censor of the Inquisition, celebrated for his learned *History of the Franciscans*, '*Annales Ordinis Minorum*,' in 8 folio volumes, and other works on ecclesiastical history and erudition. He is buried in this ch.

S. Lorenzo in Damaso, close to the magnificent palace of the Cancellaria, built by *Cardinal Riario*, nephew of *Sixtus IV.*, from the designs of *Bramante*. It contains several monuments of the princely house of *Massimi*, and one lately erected to the lamented *Count Rossi*, so barbarously murdered in the adjoining palace in December, 1849. The accomplished scholar and poet *Annibale Caro*, who died here in 1566, is buried in this ch. His bust is by *Dosio*. The statue of *S. Carlo Borromeo* in the sacristy is by *Stefano Maderno*.

S. Lorenzo in Lucina, near the *Corso*, founded by *Sixtus IV.*, in the beginning of the 5th century, and restored in its present form by *Paul V.* in 1606, from the designs of *Cosmo da Bergamo*. At the high altar, which was designed by *Rainaldi*, is the celebrated Crucifixion by *Guido*. The chapel of *S.*

Francesco has a painting by *Marco Benefial*. This ch. contains the tomb of Poussin, designed by Lemoine, and executed by French artists, at the suggestion and cost of Chateaubriand, while French ambassador at Rome: the bas-relief represents the well-known landscape of the Arcadia.

S. Luca, one of the most ancient churches in Rome, rebuilt in the 13th century by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to St. Luke, their patron saint. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains a statue of Christ by *Thorvaldsen*. The Assumption, by *Sebastiano Conca*, is a work of great merit. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by Pietro da Cortona at his own cost. This artist was a liberal benefactor by legacy to this ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The Academy adjoining is described under its proper head.

S. Luigi de' Francesi, in the Piazza of the same name at the southern extremity of the Ripetta, founded by Catherine de' Medici, and built in 1589 by the king of France, from the designs of *Giacomò della Porta*. The second chapel on the rt. contains 2 brilliant frescoes by *Domenichino*; they represent the angel offering the crowns to S. Cecilia and her husband S. Valerian; S. Cecilia expressing her contempt for the Idols; her distribution of her clothes among the poor; her Death and Apotheosis. These interesting works, through somewhat theatrically treated, are remarkable examples of *Domenichino's* peculiar style of composition and colouring. The fine copy of Raphael's St. Cecilia is by *Guido*. In the chapel of St. Matthew are 3 pictures, representing the calling of the Saint, and his Martyrdom, by *M. Angelo Caravaggio* (Amerighi). The paintings on the

roof, and the Prophets on the sides, are by *Cav. d'Arpino*. The Assumption, at the high altar, is one of the best works of *Francesco Bassano*. In the sacristy is a small picture of the Virgin, attributed to *Correggio*. This ch. contains many tombs of eminent Frenchmen, including those of Cardinal de Bernis by *Laboureur*; Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 103; Cardinal d'Ossat, ambassador of Henry IV.; and Seroux d'Agincourt, the celebrated archaeologist and writer on Italian art. Not the least interesting are those of Pauline de Montmorin, erected by Chateaubriand, and of the celebrated painter Guérin. A massive monument has been recently erected to the French officers and soldiers who perished during the military operations against Rome in 1849. This ch. is under the immediate protection of France.

S. Marcello, belonging to the Servites in the Corso, a very ancient ch., dating as far back as the 4th century, gives title to a cardinal. It was rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana. The chapel of the Crucifix (the 6th on the rt.) is celebrated for the fine paintings by *Pierino del Vaga*, representing the Creation of Eve, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The St. Mark and the St. John are by the same painter, with the exception of the hand and bare arm, which were finished by *Daniele da Volterra*. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the most honest and most liberal reformer of the papal administration, whose death is still involved in that painful mystery which strengthens the popular impression that it was produced by poison. The tomb is by *Rainaldi*, and is much admired as a specimen of modern art. Another tomb of some interest is that of Pierre Gilles, the French traveller and writer on Constantinople and the

Bosphorus, who died here in 1555. The ceremony of the Exaltation of the Cross takes place in this ch. in the presence of the whole college of cardinals, on the 14th September.

S. Marco, a very elegant and interesting little ch., built on the plan of an ancient basilica, within the precincts of the Palace of Venice. It was founded by Pope S. Marco in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who covered the interior with mosaics. In 1468 Paul II., after the construction of the palace, entirely rebuilt the ch. in its present form, with the exception of the tribune, which is still standing with the mosaics of the 9th century. The portico was then added, from the designs of Giuliano da Majano. The interior has a nave and 2 aisles separated by 20 columns of jasper, and a few paintings. The most remarkable are (at the first altar on the rt.) the Resurrection, by *Palmi Giovane*, erroneously attributed to Tintoretto; the St. Mark the Evangelist, and the St. Mark the Pope, by the *School of Perugino* (at the last altar on the rt.); the Nativity of the Virgin, by *Il Bolognese* (Gio. Francesco Grimaldi); the Adoration of the Magi, by *Carlo Maratta* (third on the rt.); the Virgin and Child and S. Martina, by *Ciro Ferri* (third on the l.). The monument of *Lionardo Pesaro* of Venice is by *Canova*. On the Festival of St. Mark, April 25th, there is a solemn procession of all the clergy of Rome from this ch. to St. Peter's.

S. Maria degli Angeli. This magnificent ch. occupies the Pinacotheca, or the great hall of the Baths of Diocletian, which was altered by Michael Angelo for the purposes of Christian worship during the pontificate of Pius IV. It is one of the most imposing chs. in Rome, and is frequently adduced to prove how much St. Peter's has suffered by the abandonment of the original plan of a Greek cross. The arrangement of the ancient baths is described under the head of "Antiquities." The great hall was converted by Michael Angelo into a Greek ch. by the addition of a wing: Van-

vitelli in 1740 reduced the ch. to its present form by adopting the circular aula of the baths as a vestibule, and enlarging the choir on the opposite side. The hall, which Michael Angelo had preserved as a nave, was thus converted into a transept; but the alteration, although it gave greater room to the fabric, was not a happy one. On account of the dampness of the ground Michael Angelo was obliged to raise the pavement about 8 feet, so that the bases of the original columns remain necessarily buried. Of the 16 columns of the ch. 8 only are antique, and are of Egyptian granite, with attached bases of white marble. The others are of brick, stuccoed in imitation of granite, and were added by Vanvitelli. In the vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. The tomb of Salvator Rosa (1673) has an inscription which represents him as the "Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem;" a friendly eulogy, which the judgment of posterity has not confirmed. At the entrance of the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½ feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 feet. The granite columns are of one piece, 45 feet high and 16 feet in circumference. The antique capitals, 4 Corinthian and 4 Composite, are of white marble. The entablature is also antique. Among the works of art preserved here is the fine fresco of S. Sebastiah by *Domenichino*, 22 feet high, originally painted on the walls of St. Peter's, and removed with consummate skill by the celebrated engineer and architect Zabaglia. Opposite is the Baptism of the Saviour by *Carlo Maratta*, mentioned by Lanzi as one of the largest

works he ever painted; the Death of Ananias and Sapphira is by *Cristofano Roncalli*; the fall of Simon Magus, by *Pompeo Battoni*, is one of the finest works produced during the last century. Most of these pictures were painted as altarpieces for St. Peter's, and were superseded by mosaic copies, which have been already noticed. On the pavement is the meridian traced by *Bianchini* in 1701, with the assistance of *Maraldi*, pupil of *Cassini*. Behind the ch. is the Carthusian convent, with its celebrated cloister designed by *Michael Angelo*. It was founded and endowed by the *Orsini* family. The cloister is formed by a portico sustained by 100 columns of travertine, supporting 4 long corridors which once contained a rare collection of engravings. In the centre of the square are the immense cypresses planted around the fountain by *Michael Angelo* when he built the cloister: they are said to measure 13 feet in circumference. The "Pope's oil-cellar," as it is called, is a mere chamber of the ancient baths, but it presents nothing of any interest.

S. Maria dell' Anima, behind the *Piazza Navona*, begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of *Giuliano Sangallo*. The fine interior contains at the high altar the Madonna with angels and saints by *Giulio Romano*, much injured by inundations of the Tiber and by careless restorations; an indifferent copy of the *Pietà* of *Michael Angelo*, by *Nanni di Baccio Bigio*; the frescoes of *Sermoneta* in the chapel of the *Crocifisso*; and the frescoes of *Francesco Salviati* in the *Capello del Cristo Morto*. The noble tomb of *Adrian VI.* was designed by *Baldassare Peruzzi*, and sculptured by *M. Angelo Senese* and *Niccolò Tribolo*. Near the tomb of *Cardinal Andrea of Austria* is that of *Lucas Holstenius* of *Hamburgh*, the well-known librarian of the Vatican. Two small tombs by *Fiammingo* are interesting examples of that sculptor. At the entrance of the sacristy is the tomb of the *duc de Cleves*, with a bas-relief representing *Gregory XIII.* giving him his sword.

S. Maria dell' Ara Coli (see *Ara Coli*).

S. Maria Aventina, called also the *Priorato*, from the priory of the *Knights of Malta* to which it is attached, is remarkable for the panoramic views which it commands over an immense extent of the city and suburbs. The ch. was restored in 1765 by *Cardinal Rezzonico*, from the designs of *Piranesi*, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the *Muses*, serves as the tomb of a bishop *Spinelli*. This ch. suffered greatly in 1849 from the French artillery, the besieged having placed a formidable battery in front of it, which it became necessary to silence. A detailed account of the *Aventine* will be found under the head of *S. Sabina*.

S. Maria in Cosmedin, already noticed under the *Antiquities* as standing on the site of the temple of *Ceres* and *Proserpine*. It is said to have been built by *S. Dionysius* in the 3rd century. It was restored by *Adrian I.* in 782, in the form of a basilica. Being intended for the Greek exiles who were driven from the East by the *Iconoclasts*, under *Constantine Copronymus*, and having a school attached to it for their use, it acquired from that circumstance the name of *Scuola Greca*: in later times it has taken the name of *Bocca della Verità*, from the marble mask under the portico. The name of *Cosmedin* is supposed to refer either to the order of the school or to the ornaments of the ch. It has a nave divided from 2 side aisles by 12 ancient columns of marble. The pavement is of *opus Alexandrinum*. The 2 ambones and the pontifical chair are of the 12th century. The picture of the Madonna in the tribune is a specimen of early Greek art. The tabernacle of white marble and mosaic is by *Deodato Cosimati*. The ch. contains the tomb of the learned *Gio. Mario Crescimbeni*, the founder and historian of the *Arcadian Academy*, born at *Macerata* in 1663, who died here in 1728, while priest of this ch.

S. Maria di Loreto, one of the chs. at the northern extremity of the forum of *Trajan*. It was restored by *Antonio*

Sangallo in 1506, and has a double dome by his uncle Giuliano Sangallo. The ch. is chiefly remarkable for the statue of St. Susanna by *Fiammingo*, one of the greatest productions of modern art in Rome, and one of the most classical works which emanated from the school of Bernini. At the high altar is a picture attributed to *Perugino*.

S. Maria sopra Minerva, so called from being built on the site of a temple of Minerva, erected by Pompey after his victories in Asia. It was rebuilt in 1375 under Gregory XI., and granted to the Dominicans; it was restored in the 17th century by Cardinal Barberini, from the designs of Carlo Maderno. It is the only Gothic ch. in Rome. On the unfinished façade are some inscriptions marking the height of the waters of the Tiber in different inundations from 1422 to 1598. The interior was imposing before its recent restoration, it is now magnificent—the walls and columns being covered with cippolino marble, and the roof painted in the most florid style of mediæval decoration. On the l. of the high altar is the full-length statue of Christ by *Michael Angelo*, one of his finest single figures, highly finished, but deficient in that expression of divinity which we look for in a representation of the Saviour. This statue is mentioned in the letter of Francis I. to Michael Angelo, quoted in our account of the *Pietà* in St. Peter's, in a previous page, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the 2nd chapel on the rt. is the S. Lodovico Bertrando, by *Buonvicino*; the paintings on the pilasters are by *Muziano*. The chapel of the Annunciation (5th on the rt.), painted by *Conaro Nabbia*, contains a beautiful altarpiece attributed to *Beato Angelico da Fiesole*, and the statue of Urban VII. by *Buonvicino*. In the Aldobrandini chapel is the Last Supper, by *Buraccio*. The other paintings of this chapel are by *Charubino Alberti*; the statue of VIII. is by *Ippolito Buzio*; the

ian, the figures of the father

and mother of the pope, and the Charity, are by *Cordieri*; that of Religion is by *Mariani*. In the small chapel at the end of the rt. transept adjoining is a Crucifix, attributed to *Giotto*. The Caraffa chapel, dedicated to St. Thomas Aquinas, has some interesting frescoes by *Filippino Lippi*; the roof is painted by *Raffaellino del Garbo*: all these paintings have been too much restored. The tomb of Paul IV. in this chapel is by Pirro Ligorio. In the adjoining chapel of the Rosary, the Madonna at the high altar is said to be by *Beato Angelico*; the history of St. Catherine of Siena is by *Giovanni de' Vecchia*; the ceiling, representing the Mysteries of the Rosary, is by *Marcello Venusti*. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta* representing the 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. At the altar of the sacristy is a Crucifixion by *Andrea Sacchi*. In the chapel of S. Vincenzo Ferrerio is a picture of the saint by *Bernardo Cestelli*, the Genoese painter, the well-known friend of Tasso. This ch. contains some very interesting tombs. Behind the high altar are those of Leo X. and Clement VII., designed by *Antonio Sangallo*; the figure of Leo is by *Raphael da Montelupo*, that of Clement is by *Nani di Baccio Bigio*; the rest is by *Baccio Bandinelli*. On the pavement below are the tombs of Cardinal Casanata, of the learned Padre Mamachi, and of Cardinal Bembo, one of the great restorers of learning, the friend of Michael Angelo, Raphael, and Ariosto: it was erected, as the inscription tells us, by his natural son, Torquato Bembo. Another tomb interesting to English travellers is that of Cardinal Howard, "Magnæ Britanniae Protector," the grandson of Thomas earl of Arundel, who died in Rome, May 21, 1694. On the way to the entrance on the l. of the choir are the magnificent tombs of Cardinal Alessandrino, by *Giacomo della Porta*; of Cardinal Pimentelli, by *Bernini*; and of Cardinal Benelli, by *Carlo Rainaldi*. Near them, let into the wall, is the slab-tomb of the Beato Fra Giovanni Angelico da Fie-

sole, the illustrious painter, whose devotional works and purity of life are happily expressed in the inscription:—

“Non mihi sit laudi quod eram velut alter Apelles,

Sed quod lucra tuis omnia, Christe, dabam.

Altera nam terris opera extant, altera celo

Urbs me Joannem flos tulit Etruriae.”

Fra Angelico is represented under an emaciated figure, at the feet of which is written, “*Hic jacet Venerabilis Pictor Fl. Jo. ordinis Predicatorum, 1404.*” The tomb of Benedict XIII. (Orsini), in the l. transept, is by *Carlo Marchionni*. In the nave is the tomb of Paulus Manutius, son of the celebrated Aldus Manutius of Venice: he died at Rome in 1574, after he had printed the Scriptures and the Works of the Fathers, and composed his famous ‘Commentaries on Cicero,’ and his learned treatise ‘De Curia Romana.’ The following is the simple but expressive inscription: *PAYLO MANVTIO ALDI FILIO . OBIT CIOCLXXIV.* On the last pilaster of the nave is the monument of Raphael Fabretti, the learned antiquary of Urbino, who died at Rome in 1700. At the entrance of the chapel of the Rosary is the Gothic tomb of Guillaume Durand (ob. 1304), the learned Provençal and bishop of Mende, author of the ‘*Speculum Juris*,’ and the ‘*Rationale divinorum officiorum*.’ His tomb is remarkable for its mosaics and sculptures by *Giovanni Cosimati*. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity, and high mass is performed in the presence of all the cardinals. On the Festival of the Annunciation, on the 25th of the same month, the pope attends high mass in this ch., and afterwards bestows their dowry on the young girls portioned by the Society of the Annunziata. The Monastery attached to this ch. is the chief seat of the Dominicans, and the general of the order resides in it. The Inquisition once held its sittings in the monastery, but the Palace of the Inquisition, called “the Tribunal of the Holy Office,” is situated near St. Peter’s, and is described in the account of the “Palaces” in a subsequent page. The Library of the

Minerva, called the Biblioteca Casanatense, from Cardinal Casanata its founder, is one of the most celebrated in Rome: it contains upwards of 120,000 printed books and 4500 MSS. The most ancient of the latter is a Pontifical on parchment of the 9th century, illuminated with miniatures. A large Bible on parchment, stamped by hand with wooden characters, is interesting in the history of printing. This library is richer in printed books than any other in Rome, and is only surpassed by the Vatican in manuscripts. It is open daily from 7½ to 10½ A.M., at all seasons, and for 2 hours in the afternoon, which vary according to the time of the year.

S. Maria della Navicella, so called from a small marble ship which Leo X. placed in front of it. The ch. is one of the oldest in Rome, and stands on the site of the house of S. Cyriaca. It was entirely renewed by Leo X. from the designs of Raphael. The portico is by Michael Angelo. The interior has 18 fine columns of granite and 2 of porphyry. The frieze of the nave is painted in chiaro-scuro by *Giulio Romano* and *Pierino del Vaga*. In the Confessional are the remains of S. Balbina. The mosaics of the tribune are of the 9th century, when the ch. was restored under Paschal I.

S. Maria del Orto, in the Trastevere, near the Ripa Grande, deserves notice for its architecture. It was designed by *Giulio Romano*, about 1530, with the exception of the façade, which was added by *Martino Lunghi*. It contains an Annunciation by *Taddeo Zuccari*. The architecture of the high altar is by *Giacomo della Porta*.

S. Maria della Pace, built by Sixtus IV. in 1487, as a memorial of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by *Baccio Pintelli*, and restored by *Alexander VII.* from the designs of *Pietro da Cortona*, who added the semicircular portico. The interior consists of a nave and an octagonal cupola in good taste. Over the arch of the first chapel on the rt. hand in entering the ch. are the *Four Sibyls* by *Raphael*. They represent

the Cumæan, Persian, Phrygian, and Tiburtine Sibyls, and are universally classed among the most perfect works of this illustrious master. Unlike the Isaiah in S. Agostino, these frescoes do not show the imitation of Michael Angelo for which that picture is remarkable. They were very probably suggested by the works of the Sixtine chapel, but they bear distinct evidence of the peculiar grace and sweetness of Raphael's own style. In regard to the common story of the jealousy of the two great artists, it is said that, when Michael Angelo was consulted by the banker Chigi on the price which Raphael could claim for these Sibyls, Michael Angelo replied that every head was worth a hundred crowns. They have recently been restored, but had unfortunately suffered from old repainting in oil. The Prophets above are by *Timoteo della Vite*, from Raphael's drawings. The 4 paintings of the cupola have been much admired: the Visitation is by *Carlo Maratta*; the Presentation in the Temple in oil is one of the finest works of *Baldassare Peruzzi*; the Nativity of the Virgin is by *Francesco Vanni*; the Death of the Virgin is considered the masterpiece of *Gio. Maria Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the ceiling by *Albani*. The altarpiece of the 1st chapel on the l. is by *Baldassare Peruzzi*. The 2nd chapel on the l. has an altarpiece by *Marcello Venusti*, probably after Michael Angelo. The 2nd chapel on the rt. has arabesques by *Simone Mosca*. The cloisters were designed by *Bramante* (1494).

S. Maria del Popolo, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states that the people were constantly harassed by the phantoms which haunted the spot, and that the ch. was built to protect them from these ghostly visitants. It was rebuilt by Sixtus IV., from the designs of Baccio Pintelli, in 1480, and was completed and embellished by Julius II., and by Agostino Chigi, and other wealthy citizens.

Alexander VII. modernised the whole building on the plans of Bernini. The sculptures and paintings collected in its numerous chapels make it one of the most interesting churches in Rome. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal and some frescoes, and the celebrated altarpiece of the Nativity, by *Pinturicchio*. The 2nd, or the Cibo chapel, designed by Carlo Fontana on the plan of a Greek cross, is rich in verde and nero antico, pavonazzetto, alabaster, and jasper: the picture of the Conception is by *Carlo Maratta*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, lately restored by *Camuccini*. In the 4th is the bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, an interesting work of the 15th century; and on the rt. is the beautiful monumental figure of M. A. Albertoni, who died when young of plague in 1485; and opposite to it that of Cardinal Lusitani. The ceiling of the choir is covered with frescoes by *Pinturicchio* in his best style. The painted windows are by French artists, Claude and Guillaume, who were invited to Rome by Bramante: they are the only examples of painted windows in Rome. Under these are the magnificent tombs of Cardinal Ascanio Sforza, and the Cardinal Basso di Ricinati, by *Andrea Sansovino*, the sculptor of the beautiful bas-reliefs at Loreto; they are perhaps the most celebrated tombs of the 15th century in Rome: Sansovino was brought to Rome by Julius II. purposely to execute them. In the chapel on the l. of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of St. Peter and the Conversion of St. Paul are by *M. Angelo Caravaggio*. The Chigi chapel, the 2nd on the l. hand, was constructed and decorated from the designs of *Raphael*. The mosaics of the cupola, representing the creation of the heavenly bodies, are from his designs, but were not finished for a long time after his death. According to an idea which prevailed

in the middle ages, and may be found in Dante, each planet is represented under the guidance of a guardian angel. The initials on the torch of Cupid indicate the name of the artist, Lodovico della Pace, who executed these mosaics; the date is 1516. The original plan was to cover the ceiling with a series of subjects from the Creation to the fall of Adam; the walls were to have paintings illustrating the New Testament; and these two series were to be connected by 4 statues of Prophets. The mosaics of the Creation have recently been made known by the excellent outlines of Grüner. The Nativity of the Virgin over the altar, and the oil-paintings between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati*. The beautiful STATUE of JONAH sitting on a whale, long known to have been designed by *Raphael*, is now proved by *Passavant* to have been sculptured by the great artist. The Elijah is by *Lorenzetto*, after the design of *Raphael*; the Daniel and the Habakkuk are by *Bernini*. Near this chapel is the tomb of the Princess Odescalchi Chigi (1771), by *Paolo Posi*, remarkable only for its bad taste. In the corridor, sacristy, transepts, and in several chapels of the ch., are numerous very interesting monuments: some of them are ornamented with fine sculptures of the 15th century, and on others some curious epitaphs may be noticed. In a tabernacle of elaborate sculpture in the sacristy, which formerly adorned the high altar, is enclosed an interesting old painting of the Madonna.

S. Maria in Trastevere, said to have been the first ch. publicly consecrated to divine worship in Rome, and one of the earliest dedicated to the Virgin. It was founded as a small oratory by St. Calixtus in 224, rebuilt in 340 by Julius I., and by him dedicated to the Virgin. In 707 it was ornamented with mosaics by John VII., and subsequently restored by Gregory II. and Gregory III. Adrian I. added the side aisles; Benedict III. built the tribune; Innocent II., in 1139, restored the whole building, and

decorated the façade with mosaics, which are still preserved. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellino. The mosaics of the façade represent the Virgin and Child, and the 5 wise and 5 foolish virgins: they were restored in the 14th century by *Pietro Cavallini*, who assisted Giotto in executing his Navicella at St. Peter's. The 21 granite columns, which divide the nave from the 2 side aisles, were evidently taken from ancient edifices: some have Ionic and some Corinthian capitals. Many of the Ionic capitals have either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates. The fine Assumption, by *Domenichino*, is painted on copper, in the centre of the rich vaulting executed from his designs. *Domenichino* also designed the chapel of the Madonna di Strada Cupa, on the rt. of the altar, and commenced the graceful figure of a child with flowers in a compartment of the ceiling. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin, and several saints, were executed in the 12th century, when the ch. was restored by Innocent II.; those below, representing the Life of the Virgin, are by *Pietro Cavallini*. The Confessional contains the remains of St. Calixtus and 4 other early popes. This ch. has a floor of opus Alexandrinum and some interesting tombs: among them may be mentioned those of Lanfranco and Ciro Ferri, the painters; and of Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Cruscan Academy, an able writer on art, who died canon of this ch. in 1775. In the l. transept are the tombs of Cardinal d'Alençon, brother of Philip le Bel, and of Cardinal Stefaneschi, by *Paolo*, the celebrated Roman sculptor of the 14th century. Near this ch. is the immense Benedictine Convent of *San Calisto*, in which is preserved the Latin Bible of S. Paolo, one of the most beautiful MSS. of the 8th century, said to have been a present from Charlemagne.

S. Maria a Trevi (de' Crociferti), said

to have been founded by Belisarius. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some fine pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese*. The pictures of *Palma Vecchio* are at one of the side altars; another altar has a picture of the Venetian school, probably by one of Palma's scholars.

S. Maria in Vallicella, better known as the *Chiesa Nuova*, one of the largest and most imposing churches in Rome. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Lunghi. The interior is rich in marbles and ornaments designed by *Pietro da Cortona*, who painted the roof, the cupola, and the vault of the tribune. In the first chapel on the rt. is the fine Crucifixion, by *Scipione Gaetani*, called the Roman Vandyke. The Coronation of the Virgin in the chapel of the transept is by *Cav. d'Arpino*. The high altar is remarkable for 3 paintings by *Rubens* in his early youth: the central picture represents the Virgin in a glory of angels; the others represent, on one side, St. Gregory, S. Mauro, and S. Papias; on the other, S. Domitilla, S. Nereo, and S. Achilleo. In the next chapel is the fine Presentation in the Temple, by *Baroccio*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the effect of the foreshortening. The statue of S. Filippo is by *Algardi*. In an inner chamber is a fine picture by *Gusmano*. Beyond this is the chamber of S. Filippo, still retaining the furniture which he used. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by *Pietro da Cortona*. Returning to the ch., the second chapel on the rt. hand has the beautiful Visit-

ation, by *Baroccio*; the last chapel on this side is painted by *Cav. d'Arpino*. This ch. contains the tombs of the Cardinal Baronius, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *oratorio* from the oratory which he founded. Oratorios are still performed in this ch. during Lent. S. Filippo is also entitled to honourable praise for having induced Cardinal Baronius to write his celebrated Annals. At his festival, on the 26th May, a grand mass is celebrated in this ch., in the presence of the pope and cardinals. The adjoining *Convent of S. Filippo Neri* is one of the best works of Borromini. The flat roof of the oratory is an able imitation of that of the Cella Solæaris of the Baths of Caracalla. The chapel of S. Filippo Neri contains a mosaic copy of Guido's picture of the saint; and a series of paintings on the roof, illustrative of different events in his life, by *Cristofano Roncalli*. The body of the saint lies beneath the altar. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th century is attributed to Alcuin. Several inedited manuscripts of Cardinal Baronius are preserved here.

S. Maria in Via Lata, by the side of the Doria palace, is said by the Church tradition to occupy the spot where St. Paul lodged with the centurion. The ch. was founded by Sergius I. in the 8th century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by *Pietro da Cortona*, who considered it his masterpiece of architecture. In the subterranean ch. is a spring of water, which is said by the tradition to have miraculously sprung up, to enable the apostle to baptize his disciples.

S. Maria della Vittoria, in the Via de Porta Pia, so called from a miraculous picture of the Madonna, whose intercession is said to have obtained many victories over the Turks. It was built

in its present magnificent style in 1605, by Paul V. The imposing façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the present of the hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by Carlo Maderno. The flags suspended from the roof were captured from the Turks when they were compelled to raise the siege of Vienna, in 1683. The Virgin and St. Francis in the second chapel, and the 2 lateral pictures, are by *Domenichino*. The chapel of S. Teresa contains the reclining statue of the saint in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*. The next chapel contains the Trinity, by *Guercino*; a Crucifixion, by *Guido*; and his portrait of Cardinal Cornaro.

S. Martino di Monti, behind the Baths of Titus, called also *S. Silvestro e S. Martino*, built by S. Symmachus, A.D. 500, on the site of a more ancient church founded by S. Silvester in the time of Constantine the Great. After being restored by several popes in the middle ages, it was modernised in 1650 by P. Filippini, the general of the Carmelites. The nave is divided from the 2 side aisles by a double range of 24 ancient columns, of the Corinthian order, and of different marbles, said to have been taken from Hadrian's villa at Tivoli. In the aisles is a series of very remarkable landscapes in fresco by *Gaspar Poussin*, with the prophet Elijah and other figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform richly paved with marbles of various colours. Beneath it a marble staircase leads to the Confessional, containing the bodies of popes S. Silvester and S. Martin, arranged and decorated by *Pietro da Cortona*. Below this is the Subterranean Ch., a kind of crypt, which formed part of the Baths of Trajan. The ancient pavement is of black and white mosaic, and the antique Madonna at the altar is of the same material. Near this ch. is a piazza which still retains the name of

Suburra, the celebrated street of ancient Rome.

SS. Nereo ed Achilleo, on the Appian, near the Baths of Caracalla, built by John I. in 524, and restored in the 16th century by Cardinal Baronius, who was titular cardinal of the Church. It is remarkable chiefly for the 2 reading-desks, instead of amboes, as in the early Christian churches, placed in the enclosed square space surrounding the altar; and for the mosaics of the 8th century; and for the episcopal chair from which Gregory the Great read his 28th homily to the people. A portion of this homily is engraved on the back of the chair. On the walls of the tribune is an interesting fresco representing a Council. On a marble slab is still preserved the impressive adjuration in which Cardinal Baronius entreats his successors not to alter the building, or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Iconoclasts of our own time. The following is the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic Deus martyrum suorum precibus semper adjuvet!*

S. Onofrio, on the Janiculum, above the Porta di San Spirito, built in the 15th century for the hermits of the congregation of St. Jerome. There are few churches in Rome which possess so deep an interest for the Italian scholar as this, the last resting-place of Tasso. Under the portico on the side of the ch. are 3 lunettes, in which *Domenichino* has painted the Baptism, Temptation, and Flagellation of St. Jerome. The Virgin and Child over the door are by the same master. On entering the ch. a small slab of marble on the l. hand bears the simple inscription, *TORQUATI TASSI OSSA*. The illustrious poet came to this convent to seek an asylum in his latter days, and died here in 1595. The cell in which he lived has recently been restored to its old condition by a number of amateurs, and is now the object of nume-

rous pilgrimages. On the wall above his grave is a mural tablet surmounted by the portrait of Tasso, raised by Cardinal Bevilacqua. A monument to his memory has been nearly completed (Pius IX. being at the head of the subscribers for its erection) from the designs of Cav. Fabris; but no monument can possess half the interest excited by the plain gravestone which covers his remains. The tomb of Alessandro Guidi is completely eclipsed by the fame of Tasso. This eminent lyric poet, called the Italian Pindar, died here in 1712. The tomb of John Barclay, the author of the *Argenis*, will interest British travellers; he spent the last 6 years of his life at Rome, where, as Lord Hailes tell us, his great delight consisted in his flower-garden: he died here in 1621. In the tribune behind the high altar are some frescoes by *Baldassare Peruzzi* at the lower portion, and some others by *Pinturicchio* above. Of the former, the Virgin and Saints, and the Massacre of the Innocents, are very good; and of the latter, the two lower compartments, containing Sibyls. In the last chapel on the l. is interred Cardinal Mezzofanti (ob. 1848); a simple slab, with a modest inscription, covers the grave of that extraordinary and learned man. In a corridor of the adjoining monastery, not shown to ladies, is the head of a Madonna in fresco, by *Lionardo da Vinci*, and in one of the rooms is a bust of Tasso, in wood, to which is attached an interesting relic, being the wax mask taken from his face immediately after death. The gardens of S. Onofrio command one of the most beautiful views of Rome. The tree which bore the name of *Tasso's Oak*, and was consecrated by the tradition that the great poet made it his favourite place of study, was, unfortunately, blown down during a storm in the autumn of 1842.

S. Pancrazio, beyond the gate of the same name on the Janiculum, and adjoining the park of the Villa Pamfilidoria. It stands on the ancient Via Vitellina, and is said to have been founded by S. Felix I. in the 3rd century, on the site of

of *Calepodius*. The present ch. was built by St. Symmachus in the 5th century, and after being long abandoned was restored in 1609 by Cardinal Torres. It was formerly celebrated for its *ambones*, and other antiquities of the early ages of Christianity; but many of them were destroyed or removed while the ch. remained deserted. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became a position as important to the besiegers as were the villas in its neighbourhood. It was, therefore, taken by storm by two French columns, under Gen. Regnaud de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to abandon it, they ultimately succeeded in retaining it, and made it the centre of their operations. It is remarkable as the burial-place of Crescenzo Nomentano, the celebrated consul of Rome in the 10th century. His epitaph was visible prior to the restorations of Cardinal Torres, but it unfortunately disappeared, and no trace of a monument so interesting to the historian of Rome during the middle ages can now be discovered. In this ch. Narses, after his defeat of Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis king of Naples was received by John XXII. Under the confessional are the tombs of St. Pancras and St. Victor. One of the 2 staircases leads to the spot where St. Pancras suffered martyrdom; the other leads to the entrance of the catacombs of Calepodius, celebrated in ecclesiastical history as the burial-place of many early martyrs.

S. Paolo alle tre Fontane, beyond the Basilica of S. Paola fuori le Mura, built on the spot where St. Paul is said to have been beheaded, anciently called *Ad Aquas Salvias*. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is remarkable for the 3 fountains which we are told by the tradition sprang up where

the head of the apostle bounded 8 times from the earth. It contains also the block of marble on which he is said to have been beheaded. The black porphyry columns of the altar of St. Paul are remarkable for their size. Close to this ch. are 2 others, dating from the early times of Christianity. The first of these, *S. Vincenzo ed Anis-tasio*, was built in 624 by Honorius I., and repaired in 796 by Leo III. On the pilasters of the nave are the frescoes of the Twelve Apostles, painted from the designs of *Raphael* by his scholars. The 3rd ch., called *S. Maria Scala Celi*, is built on the cemetery of St. Zeno, in which were buried the 12,000 Christian martyrs, who had been employed, as the legend states, in building the Baths of Diocletian. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a cupola. The apse is remarkable for its mosaics by Francesco Zucca: they are considered to be the first work of good taste executed by the moderns in that class of art.

S. Pietro in Montorio, founded by Constantine near the spot where St. Peter was crucified, and rebuilt by Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It was fortified and occupied by Garibaldi, as the head quarters of his cavalry. From its vicinity to the Porta San Pancrazio, the centre of operations of the French besieging force, it was also exposed to the fire of the besiegers. The Lady chapel and steeple were completely destroyed, and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury is the Borghe-rini chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*, executed from the designs of Michael Angelo. Vasari tells us that they were the result of a combination between these two painters, for the purpose of counteracting the partiality evinced at Rome for Raphael. The
Rome.

principal subject is the Flagellation of the Saviour. The frescoes on the roof represent the Transfiguration. These works cost Sebastian the labour of 6 years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." Of the other works of art which were in the building prior to 1849, there is scarcely one which was not either destroyed or greatly damaged during its occupation by Garibaldi's soldiery. They were not, it is true, of any great value, but a simple record of them in the order in which they occurred may interest some of our readers. The Conversion of St. Paul in the chapel of S. Paolo (last on the rt.), next to the side door, was by *Vasari*, who introduced his own portrait: the statues of Religion and Justice were designed by him, and sculptured by *Bartolommeo Ammannato*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*: the statues of St. Peter and St. Paul were by *Daniele da Volterra*, and *Lionardo da Milano*, his pupil. The balustrade of giallo antico was constructed out of the columns found in the gardens of Sallust. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.), were attributed to Vandyke on slight authority. The St. Francis receiving the Stigmata, in the 1st chapel on the l., was by *Giovanni de' Vecchi*. Behind the high altar was a small Madonna and Child, said to be by *Sassoferrato*. Previous to the first French invasion, the Transfiguration of Raphael stood at the high altar of this ch.; and Sebastiano del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Vatican, and an annual stipend granted to the ch. as a compensation for it. This ch. has an interest for the Irish traveller, as containing the graves of Hugh O'Neil of Tyrone, Baron Dungannon, and O'Donnell of

Tyrconnell (1608). In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the precise spot on which St. Peter is said to have suffered martyrdom. It is a small circular building, sustained by 16 granite columns of the Doric order: it has been universally admired as a model, and is in every respect one of the most elegant works of modern architecture. It had a narrow escape from destruction during the siege of 1849, as one of the French shells burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio can hardly be surpassed: it is to modern Rome what the view from the Capitol is to ancient Rome; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the modern city.

S. Pietro in Vincoli, near the Baths of Titus, built in 442, during the pontificate of Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It is a majestic edifice, consisting of a nave separated from 2 side aisles by 20 ancient columns of Grecian marble of the Doric order, 7 feet in circumference. The chief object of interest of this ch. is the *Moses* of *Michael Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michael Angelo's design was a parallelogram, surmounted by 40 statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to be placed upon it. The vicissitudes of this monument form one of

the curious chapters in the history of art. The quarrel of Michael Angelo with Julius II. suspended the progress of the work for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued the work until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until his death. The original design, after all these interruptions, was never executed: Michael Angelo had only completed at his death the statue of Moses and the 2 figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides of the monument, are now in Paris, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman, Sixtus IV., in the chapel of the Sacrament, in St. Peter's. These facts are necessary to be borne in mind, because the *Moses* is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but in spite of all that has been advanced, it is impossible not to be struck with its commanding expression and colossal proportions. The hands and arms, with the exception of a slight anatomical error in the l. arm, are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the *Moses* of Michael Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but *Moses* is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing beard and his flaming horns. One critic compares his head to a goat's; another, his dress to a galley-slave's. But the true sublime resists all ridicule; the offended lawgiver frowns on

unrepressed, and awes you with inherent authority." The Prophet and the Sibyl in the niches are by *Raffaello da Montelupo*, Michael Angelo's able pupil. At the first altar on the rt. hand is the picture of St. Augustin, by *Guercino*. Near it are the tombs of Cardinals Margotti and Agucci, from the designs of *Domenichino*, who painted the portraits over them. The Deliverance of St. Peter, at the altar, is a copy of the picture by this master now preserved in the sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jucopo Coppi*, the Florentine painter of the 16th century: it contains an ancient bishop's seat in white marble. In the side aisle is a mosaic of St. Sebastian, of the year 680, in which he is represented with a beard. The Deliverance of St. Peter, in the sacristy, is one of the most celebrated works of the younger days of *Domenichino*. In the sacristy also is the celebrated Hope of *Guido*, perhaps the most beautiful of his smaller works. At the l. entrance of the ch. is a bas-relief of St. Peter and the Angel, executed in the 15th century for Cardinal Cusani, and whose gravestone is beneath it; and near the same place the tombs of Antonio Pollajuolo, and of his brother Peter. The chains which give name to the ch. are not shown to strangers, but are publicly exhibited to the people on the Festival of St. Peter in Vinculis, on the 1st August. In this ch. Hildebrand was crowned pope under the title of Gregory VII. in 1073. The adjoining convent was built by Giuliano Sangallo, and the cistern in the court was designed by Michael Angelo. The street of S. Francesco di Paola, which leads from S. Pietro in Vincoli to the Piazza Suburra, is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father Servius Tullius, after he had been assassinated by her husband Tarquin.

S. Prassede, close to the ch. of Santa Maria Maggiore, founded on the site

of a small oratory built here by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present ch. was built in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by Cardinal Borromeo, afterwards San Carlo, who was titular of the ch. It is remarkable as the scene of the attack of the Frangipani on Pope Gelasius II. in 1118. At the entrance of the court is an ancient vestibule, with 2 antique granite columns. The interior presents a nave divided from 2 side aisles by 16 columns of granite, with Corinthian capitals, which have birds in their foliage. The tribune is ascended by a double flight of steps, composed entirely of large blocks of *rosso antico*, amongst the largest known. The mosaics of the tribune, representing Christ addressing the apostles, with male figures bearing garlands on either side, belonged to the original building of Paschal I., and are therefore of the 9th century. Under the side galleries are 6 pillars of white marble, remarkable for their ornaments, apparently antique. In the l. side aisle is the marble slab on which S. Prassede slept, and in the middle of the nave is a well in which she is said to have collected the blood of the martyrs who were executed on this hill. The 3rd chapel on the rt. is that of S. Zeno, called from its beauty in former times the "Orto del Paradiso:" it contains a portion of a column of Oriental jasper, brought from Jerusalem by Cardinal Colonna in 1223, and said by the Church tradition to be the column to which the Saviour was fastened at the flagellation: it contains also the relics of numerous martyrs, besides those of St. Zeno and St. Valentinian. The tomb of Cardinal Cetti (1474), in the 4th chapel on the rt., with portraits of himself, St. Peter, and St. Paul, and statues of S. Prassede and S. Pudenziana, is interesting as a work of art of the 15th century. The tomb of Cardinal Anchera bears the date 1286. The 3rd chapel on the l. contains a picture by *Federigo Zuccari*: on the roof is the Ascension, by *Cav.*

d'Arpino. The confessional has 4 sarcophagi of the early Christians. The sacristy contains a bad picture of Christ at the Column, attributed to *Giulio Romano*. Among the relics not shown here is the Portrait of the Saviour, which St. Peter is said to have presented to Pudens, the father of S. Prassede and S. Pudenziana. The Church tradition tells us that Pudens was the first person whom St. Paul converted to Christianity in Rome; that the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by ecclesiastical historians as the first pope and successor of St. Peter; Claudia is supposed to have been the wife of Pudens, and the daughter of the British chief Caratacus.

S. Prisca, on the Aventine, a very ancient ch., said to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutychius in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi. It has 24 ancient columns in the nave, and at the high altar the Baptism of the Saint, by *Passignani*. In an adjoining vineyard are the remains of 3 arches of an *Aqueduct*, the specus of which may be seen over the first arch.

S. Pudenziana, said by the tradition to occupy the site of the house of Pudens, mentioned in the account of S. Prassede. The ch. was founded by Pius I., A.D. 142. It was either restored or rebuilt in the 8th century by Adrian I., and entirely modernised by Cardinal Gaetani in 1598. It has a nave divided from side aisles by pilasters, between which are 14 ancient marble columns. It is supposed that these columns belonged to the first ch.,

which does not appear to have been pulled down, but incorporated into the present building. The door is covered with ornaments and reliefs, and appears to be of the same date as the mosaics, which were added by Adrian I. These mosaics are well preserved; they were considered by Poussin to be the best of this early age in Rome. The paintings of the roof are by *Pomarancio*. In one of the chapels of the side aisle is an altar, at which the Church tradition says that St. Peter officiated. A well is also shown in front of the Gaetani chapel, in which S. Pudenziana is said to have preserved the blood of 3000 martyrs who are buried in the ch.

S. Saba, on the Aventine, a very ancient ch., standing isolated on the southern summit of the hill. It is more remarkable for its position and for the view from its portico than for its architecture. It contains some ancient sarcophagi, and some paintings of the 14th century. The convent walls have all the appearance of a fortification, both in strength and extent.

S. Sabina, on the Aventine, supposed to occupy the site of the Temple of Juno Regina. Both temples are now believed, from the expressions of the classical writers, to have stood upon this summit of the hill. S. Sabina was built in the form of a basilica in 423, by Peter, an Illyrian priest, on the site of the house of St. Sabina, as we learn by an inscription in mosaic over the principal door. It has been restored at various times, and has lost a great deal of its original character. It was reduced to its present form by Sixtus V. in 1587. It has a nave and 2 side aisles, separated by 24 fluted columns of white Greek marble, of the Corinthian order. Arches spring from the columns, as in all the basilicas. The chapel on the rt. of the great altar contains the fine picture of the Virgin of the Rosary, S. Domenico, and St. Catherine of Siena, by *Suseo-ferrato*. The chapel on the l. is rich in marbles. Between the ch. and the cloisters of the monastery is a hall with spiral columns: from this side we may examine the richly-sculptured doorway of white marble, supposed to

be the work of the 12th century. In the fore-court are some early Christian sculptures and inscriptions: amongst others, a sepulchral inscription of the Massimis—one of the oldest records of mediæval Rome; it is of the early part of the 11th century. In the gardens of the monastery is an olive-tree, said to have been planted by S. Domenico. From the corridor there is a fine view of all the southern quarter of Rome. On the steep declivity beneath the monastery are extensive ruins of brick-work, of which nothing is known. The Cave of Cacus is placed on this side of the hill by those antiquaries who endeavour to give a real existence to the imagination of the poets. Near S. Sabina are the churches of S. Alessio and S. Maria Aventina, or the Priorato. In front of this ch. the Romans, during the siege of 1849, erected one of their most formidable batteries, and the façade of the ch. sustained some damage from the French artillery, which endeavoured in vain to silence it. In the vineyards on this summit of the Aventine some interesting antiquities have been found, among which are the bas-relief of the Endymion, and the infant Hercules in basalt, now in the Capitoline Museum; Diana of Ephesus in Oriental alabaster, and several fragments of mosaic pavements relating to hunting and to other attributes of Diana.

S. *Silvestro di Monte Cavallo*, belonging to the priests of the mission, is remarkable for the 4 circular paintings on the pendentives of the cupola of the second chapel, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. In another chapel is the Assumption, considered the best work of *Scipione Gaetani*. The last chapel but one has a roof painted by *Cav. d'Arpino*, and some paintings on the lateral walls by *Polidoro da Caravaggio*. The

cardinals meet in this ch. previously to their going in procession to the conclave.

S. *Stefano Rotondo*, on the western extremity of the Cælian hill, one of the most remarkable churches in Rome, long supposed to be an ancient temple; but the bad construction of the building, the unequal height and different orders of the columns, and the cross which is visible on some of the capitals, evidently show that it cannot be referred to classical times. It is known from Anastatius that S. Simplicius dedicated it in 467, and it is now generally regarded as a building of that period. The name expresses its circular form. The intercolumniations of the outer peristyle were filled up by Nicholas V. (1447), to form the outer wall of the present building. The interior, 133 ft. in diameter, has 56 columns of granite and marble, partly Ionic and partly Corinthian; 36 of these are in the outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall, which is supposed to have been intended to sustain the roof. The plan and details of this curious building are given by Desgodetz, who examined the whole minutely, and declared his inability to determine what kind of roof it originally had, since the walls are too weak to support a dome of the ordinary construction. The windows are remarkable, as bearing a strong resemblance to those in our early Gothic buildings. The walls are covered with frescoes by *Pomaranccio* and *Tempesta*, representing the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, without having any recommendations as works of art. In the chapel of S. Primus and S. Felix are some mosaics of the 7th century. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have preached, and read his fourth homily. The ch. is extremely damp, and is only opened for divine service

early on Sunday morning, and on the 26th of December.

S. Teodoro, commonly called *S. Toto*, a circular building at the western extremity of the Forum, under the Palatine hill, supposed by many antiquaries to mark the site of the Temple of Vesta, and by others that of Romulus. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the 8th century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. The claims of this ch. to be considered an ancient temple are fully considered in the description of the Antiquities.

S. Tommaso degli Inglesi, not far from the Farnese and Falconieri palaces, was attached to the English college, but was desecrated under the French republic. The college has been restored, but not the ch., which was founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged in the hospital; and on his canonization by Alexander III., 2 years after his death, the ch. was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and a ch., dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors arriving at Rome by sea; but as the commerce of the two countries declined, the new establishments were incorporated with those of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by John Scoppard e-mentioned. The hall of the e contains some curious portraits of Roman Catholics who were put

to death in the reigns of Henry VIII. and Elizabeth. One of the arms of à Becket is shown among the relics. On the 29th December, the Festival of St. Thomas-à-Becket, high mass is performed in the college chapel, in the presence of the cardinals.

Trinità de' Monti, well known to English visitors from its conspicuous position above the Piazza di Spagna, and from the fine staircase of 135 steps which leads to it. The church was built in 1495 by Charles VIII., king of France, at the request of S. Francesco di Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It now belongs to a convent of nuns of the Sacré Cœur, who devote themselves to the education of young females. It is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is the picture of Christ giving the keys to St. Peter, by M. *Ingres*, of the French Academy, which does not appear to advantage in the midst of the ancient chefs-d'œuvre around it. In the third chapel are the Assumption, the Presentation in the Temple, and the Massacre of the Innocents, by *Daniele da Volterra*. The Assumption has suffered considerably in its lower portion; on the rt. we may easily recognise the portrait of Michael Angelo. The Massacre of the Innocents is better preserved. The great painting of this ch., in the first chapel on the l., is the DESCENT FROM THE CROSS, the masterpiece of Daniele da Volterra; executed with the assistance of Michael Angelo, and considered by Poussin to be the third greatest picture in the world, inferior only to Raphael's Transfiguration, and to the St. Jerome of Domenichino. "We might," says Lanzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in

their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." A few years ago the fresco was detached from the wall and removed to where it now stands. The fifth chapel on the l.-hand side contains a *Noli-me-tangere*, by *Giulio Romano*. The other pictures in this ch. are chiefly by students of the French Academy, many of whom have since risen to eminence. In the third chapel on the l. is a *Madonna* by *Veit*, in the pre-Raphael style.

Trinita de' Pellegrini, near to the Ponte Sisto, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly as containing the celebrated picture of the Trinity, by *Guido*; a *Madonna* and Child with Saints, by *Cav. d'Arpino*; and the St. Francis, by *Giovanni de' Vecchi*. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals assemble in this ch., and wash the feet of the poor pilgrims. The female nobility may also be seen here on these occasions, performing the same office towards the female pilgrims.

§ 72. PALACES AND MUSEUMS.

THE VATICAN.—There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to have been a palace attached to the basilica of St. Peter's, probably as early as the time of Constantine. It was in existence in the 8th century, for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., king of Aragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Tor di Borgia. The popes for upwards of 1000 years had inhabited the Lateran palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security given to it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery which communicates between the palace and the castle. From the reign of John XXIII. the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old palace. Alexander VI. completed this building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Angelico da

Fiesole, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the *Tor di Borgia*. To this structure Sixtus IV. in 1474 added the Sixtine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the *Belvedere*, from the designs of Antonio Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the plan. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the *Belvedere* Julius laid the foundations of the Vatican museum. This honour has been often attributed to Leo X.; but Cabrera, in his very curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the *Laocoon*, the *Apollo*, the *Cleopatra*, and other statues placed there by Julius II. After his death Leo X. completed the *Loggie* under the direction of Raphael. Paul III. built the *Sala Regia* and the *Pauline Chapel*, from the designs of Antonio Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the *Loggie*, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the popes, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed

his celebrated staircase, called the *Scala Regia*; Clement XIV. and Pius VI. built a new range of apartments for the *Museo Pio-Clementino*; and Pius VII. added the *Braccio Nuovo*, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished and appropriated to their original purpose by Gregory XVI. It can hardly be expected that an edifice whose development may thus be traced for upwards of four centuries should have preserved any uniformity of plan; and hence the general effect of the palace is far from pleasing, although many of its details are of great merit. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is said to be 1151 English feet, and its breadth 767 feet. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller staircases, 20 courts, and 4422 apartments.* From these statements the stranger may form some idea of the extent of its contents.

Before entering on a description of the several collections it may be useful to advert to the regulations now in force as regards making drawings and copying in the Vatican and other public galleries at Rome. If at the Vatican, an application in writing must be addressed to the *Maggiorduomo*, to whose department the Museum and Picture Gallery belong; if at the Capitol, to the *Presidente Antiquario*, now the *Marchese Melchiorri*—the applicant must state specifically what objects he wishes to copy. Copying is not permitted on the public days, so that at the Vatican the artist will obtain admission on every day except Monday; and in the Capitoline collections except on Mondays and Thursdays, always excluding feast-days.

* In the following description of the Vatican, we will follow the order in which the stranger generally visits its different collections for the first time on the public days, carrying him through each part of it consecutively.

The *Scala Regia*, the famous staircase of Bernini, is one of his most remarkable works, and is celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads to the *Sala Regia*, built by Antonio Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes, illustrating various events in the history of the popes, by Vasari, Marco da Siena, Taddeo and Federigo Zuccari, Orazio Samacchini, Girolamo Siccio-lante, and Giuseppe Porta. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by Taddeo and Federigo Zuccari; the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by Vasari; and Frederick Barbarossa receiving the Blessing from Alexander III. in the Piazza of St. Mark, by Giuseppe Porta. The *Sala Regia* serves as a vestibule to the Capella Sistina and the Capella Paolina.

The *Capella Sistina*, or *Sistine Chapel*, is so called from Sixtus IV., who built it in 1478, from the designs of Baccio Pintelli. It is a lofty oblong apartment, about 135 feet long and 45 feet broad, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, now painted with representations of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel with their paintings. "It was designed," says Lanzi, "to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of

Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are on the wall over the main entrance, and six on each side of the chapel. They occur in the following order. First Series (on the left):—1. The Journey of Moses and Zipporah into Egypt, *Luca Signorelli*, one of the best; 2. Moses killing the Egyptian, Moses driving away the Shepherds who prevent the Daughters of Jethro from drawing Water, and the Appearance of the Lord in the Fiery Bush, *Sandro Botticelli*; 3. The Overthrow of Pharaoh in the Red Sea, *Cosimo Rosselli*; 4. Moses giving the Commandments, *Cosimo Rosselli*; 5. The Rebellion of Korah, *Sandro Botticelli*; 6. The Death of Moses, *Luca Signorelli*. Second Series:—1. The Baptism of Christ, *Perugino*; 2. The Temptation, *Sandro Botticelli*; 3. The Calling of St. Peter and St. Andrew, *Dom. Ghirlandajo*; 4. The Sermon on the Mount, *Cosimo Rosselli*; 5. Peter receiving the Keys, *Perugino*, very fine; 6. The Last Supper, *Cosimo Rosselli*. At the sides of the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection, by *Dom. Ghirlandajo*, both much injured by repairs in the time of Gregory XIII. Between the windows is a series of 28 popes, by *Sandro Botticelli*. These paintings are highly interesting in the history of art, but they lose their importance before the magnificent creations of MICHAEL ANGELO, whose genius has given such celebrity to the Sistine chapel.

The *Roof*, begun after his return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was evidently a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, and illustrated, as we have seen, by means of types and antitypes; but it is remarkable as containing a much larger proportion of

subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of four large and five small subjects, from the Creation to the Deluge. The large compartments are:—1. The Creation of the Sun and Moon; 2. The Creation of Adam; 3. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with a female head; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has yet embodied. The whole subject was so much admired by Raphael, that he made a sketch of it, which formed a part of Sir Thos. Lawrence's collection. 4. The Deluge, with a multitude of small figures: this was the first subject which Michael Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. The smaller compartments represent:—1. The Gathering of the Waters; 2. The Separation of Light from Darkness; 3. The Creation of Eve; 4. The Sacrifice of Noah; 5. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the largest figures in the composition. Nothing can be imagined more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman, and the prophets are full of inspiration. Each figure has its name inscribed below it, and it is therefore unnecessary to particularise them. In the recesses between these figures, and

in the arches over the windows, is a series of groups illustrating the genealogy of the Virgin, and coming down to the birth of the Saviour. In the angles of the ceiling are four types of the Redemption, taken from the history of the deliverance of the Jewish nation: they represent, 1. The Punishment of Haman; 2. The Brazen Serpent; 3. David beheading Goliath; 4. Judith with the Head of Holofernes.

The great fresco of the LAST JUDGMENT, 60 feet high and 30 feet broad, occupies the end wall immediately opposite the entrance. The wall was previously covered by 3 frescoes by Perugino, representing the Assumption of the Virgin, Moses in the Bulrushes, and the Nativity. Michael Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in person to his house, accompanied by 10 cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo having replied that he would not execute it except in fresco, and that oil painting was occupation fit only for women and idlers, or such as had plenty of time to throw away." In the upper part of the picture is the Saviour seated with the Virgin on his rt. hand, which is extended in condemnation. Above, in the angles of the vault, are groups of angels bearing the instruments of the Passion. On the rt. of the Saviour is the host of saints and patriarchs, and on the l. the martyrs, with the symbols of their suffering: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter restoring the keys, &c. Below is a group of angels sounding the last trump, and bearing the books of life and death. On their left is represented the fall of the damned: the

demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michael Angelo sought inspiration:—

“Batte col remo qualunque s'adagia,”

On the opposite side the blessed are rising slowly and in uncertainty from their graves; some are ascending to heaven, while saints and angels are assisting them to rise into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. It is a remarkable fact in the history of the picture that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. took offence at the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michael Angelo said, “Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves.” The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the epithet *Brachettone*, or the breeches-maker. Michael Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Siena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope, who requested that it might be altered: but M. Angelo declared that it was impossible; for though his holiness was able to effect his release from purgatory, he had no power over hell. In the last century Clement XII. thought that the process of Daniele da Volterra had not been carried far enough, and in his fastidious

scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of two centuries and a half, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican. [The Church ceremonies which take place in the Sixtine chapel are described in the account of St. Peter's, at p. 108.]*

Capella Paolina.—Near the Sixtine chapel, and opening likewise from the Sala Regia, is the Capella Paolina, built in 1540 by Paul III., from the designs of Antonio Sangallo. It is only used on great ceremonies. It is remarkable for two frescoes by *Michael Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter, and, though blackened by smoke, still retains many traces of the master-hand. The other frescoes of this chapel are by *Lorenzo Sabbatini*, and *Federigo Zuccari*, who painted the roof.

Sala Ducale.—The saloon leading from the Sala Regia to the lower Loggia is called the Sala Ducale, in which the popes in former times gave audience to princes. It is now used for holding the public consistories, when the recently created cardinals are admitted publicly into the sacred college.

The Loggia were begun by Julius II.,

* A person attends daily at the Sixtine chapel to admit visitors to it and the Paolina.

from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple portico, of which the 2 lower stories are supported by pilasters, and the third by columns. The only part finished by Raphael is that which faces the city. The other corresponding sides were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The first story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael. The second contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is composed of 13 arcades, sustained by pilasters covered with stucco ornaments and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the recently discovered paintings in the Baths of Titus. Nothing can surpass the exquisite grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of Sebastiano del Piombo, they are full of interest. An engraving only can afford any idea of their infinite variety. Each cooed roof of the 13 arcades contains 4 frescoes connected with some particular epoch of Scripture history, executed from Raphael's designs by *Giulio Romano*, *Pierino del Vaga*, *Pellegrino da Modena*, *Francesco Penni*, and *Raffaello del Colle*. There are, therefore, 52 separate pictures. Of these, 48, being those of the first 12 arcades, represent different events in the history of the Old Testament; the last 4 in the arcade, close to the entrance of the Stanze, are taken from the New Testament, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the frescoes of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and with the building of the Temple; and end with the building of the Temple; they occur in the following

order.—1. The Creation of the World, executed by Raphael with his own hand, as Lanzi tells us, in order to serve as a model for the rest. 2. The history of Adam and Eve. 3. The history of Noah. These 3 subjects are by *Giulio Romano*: the Eve in the Fall, in the second arcade, is supposed to be by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by *Francesco Penni*. 6. Jacob, by *Pellegrino da Modena*. 7. Joseph; 8. Moses; both by *Giulio Romano*. 9. A continuation of the same subject, by *Raffaello del Colle*. 10. Joshua; and 11. David, by *Pierino del Vaga*. 12. Solomon, by *Pellegrino da Modena*. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano*. Lanzi justly says that "the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that it is impossible either to execute or imagine a more beautiful work." The two other wings of this loggia have little interest by the side of these beautiful compositions: they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Serrmoneta*, *Tempesta*, *Lorenzo Sabbatini*, &c.

[The Stanze and the Museum are open to the public on Mondays, except on Festas, from 12 to 3 o'clock, in the winter and spring. They may, however, be seen on any day by applying to the *custodes*, who expect a small gratification. On the closed days, however, the examination of the pictures is much impeded by the "castelli" or scaffolds of the artists. To see the statues by torchlight an application must be

made to the major-domo, through the consul or a diplomatic agent, which is never refused; his order will admit 13 persons on each evening. The fee to the custode on this occasion is 8 to 10 scudi. The Swiss guard expect 1 scudo, and the wax torches, of 4lb. each, which the party are required to provide, cost nearly 5 scudi more.]*

MUSEUM.

The entrance to the Museum is at the extremity of the Lower Loggia, on the left on leaving the Sala Ducale.

Galleria Lapidaria, a long gallery, 331 yards in length, forming the first division of the corridor of Bramante. It is occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Cajetano Marini. On the right hand are the Pagan inscriptions in Greek and Latin: those on the left, with the exception of a few near the entrance, are early Christian. The collection contains upwards of 3000 examples, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own time. Some of the Roman trades are extremely curious. We recognise the *Numularius*, or banker; the *Medicus Jumentarius*, or cattle-doctor; the *Lanio*, or butcher; the *Marmorarius*, or mason; the *Holitor*, or greengrocer; the *Invitator*, or agent; the *Negotianti Vinario Item*, or wine-merchant; the *Cesaris Præsignator*, or imperial notary; the *Exonerator Calcarius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Naviculario*

Cur. Corporis Maris Hadriatici, the commissioner of the Hadriatic Company. Besides these inscriptions there are many interesting sarcophagi, funeral altars, and cippi, with some finely-worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On one of the largest sarcophagi are lions devouring horses and other animals in bold relief. The cippus bearing the name of Lucius Atimetus is ornamented with bas-reliefs, representing a cutler's shop and his forge, an obvious allusion to his profession. On the left side of the corridor are the *early Christian inscriptions*, found in the catacombs. These are not arranged on the classified plan observed in the Pagan monuments. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as proofs of the funeral rites and religious symbols of the early Christians, or estimate their value in connexion with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more striking in those of the Christians: they show the rapid corruption of the Latin language, and sometimes mark the periods when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Roman monuments. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the *ichthys*, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine, the dove with the olive-branch, the anchor, the palm, and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken in a great measure from the history of the Old Testament

* These excursions are generally arranged at Mondalini's library, where the names of persons are set down, until a sufficient number to constitute the party offers. The charge for 13 persons, everything included, is 17 scudi.

and from the life of the Saviour previous to the crucifixion. The representation of the godhead does not occur on any monument which is referred upon good evidence to the first 4 centuries; and the subject of the crucifixion is so rarely met with, that it would seem to have been purposely avoided for at least 2 centuries later. The Virgin and Child is supposed to have been introduced in the 6th century for the first time as a distinct composition. A careful examination of these monuments is an appropriate and instructive study after a visit to the Catacombs. Forming a continuation of the *Galleria Lapidaria* is

The *Museo Chiaramonti*, founded by Pius VII., and arranged by Canova. It constitutes the second division of the gallery, and, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of inferior interest; but, taken as a whole, the collection in any other place but Rome would be considered a museum in itself. The following are the most remarkable objects:—*Compartment I.*—1.* Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythic games. 2. Apollo seated, a bas-relief, found in the Coliseum during the excavations of 1803. 5. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and a child wearing the

* The numbers given here were those placed on the different objects in the spring of 1853, but we hold ourselves by no means responsible for any alterations since that period. It is a too common trick in Italy to change the numbers on the objects in public galleries in order to oblige the traveller to purchase every newly-printed catalogue. The catalogues of the Vatican Museum are quite unworthy of the collection; their price is excessive, considering the meagre information they convey,—a circumstance to be attributed to their being a monopoly in the hands of an individual, who we believe has the privilege of preventing any other being published at

bullæ. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Elius Verus. *Compartment II.*—14. Euterpe, found in the gardens of the Quirinal. 17. Silenus. 19. Paris. *Compartment III.*—23. The Calydonian boar-hunt. 26. Septimius Severus. 30. Antoninus Pius. 38. The young Marcus Aurelius. 42. Alexander the Great. 49. Agrippa. *Compartment IV.*—62. A wrestler resting, called the Marcellus. 64. Trajan: the bust of alabaster, and the head of black basalt. 65. Augustus, also of black basalt. *Compartment V.*—70. A Bacchic priest. 74. Pluto and Cerberus, a fine sitting statue, found in the Villa Negroni. 81. Ceres. 84. A satyr playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius. *Compartment VI.*—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, supposed to be Clio. 122. Diana, of Greek workmanship. *Compartment VII.*—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 132. Rome (?). 135. Julius Cæsar veiled as the Pontifex Maximus. 144. A bearded Bacchus. 148. The swan's nest, an allegorical allusion to filial love. 157. Flavia, wife of Vespasian, and mother of Titus. 159. Domitia. 165. A female bust, a portrait, as Venus. 165A. The young Nero, greatly repaired. 173. Silenus thrown from the ass, a bas-relief. *Compartment VIII.*—176. Niobe, a mutilated but remarkable figure, found in Hadrian's villa. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs, representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment IX.*—197. Colossal bust of Minerva, in Greek marble, found at Tor Paterno, the site of ancient Laurentum. 198. Cippus of large size, with fine mythological reliefs, found in

the Villa Giustiniani. 219. Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-relief, containing an allegorical allusion to the death of Telesina and her child. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment X.*—241. A sitting statue of Lysias the philosopher. 244. A fine bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment XI.*—254. Niobe. 255. Jupiter Serapis. 264. Torso of a boy. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment XII.*—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 298. A fine torso of Bacchus. *Compartment XIII.*—300. Fragment of a shield, with fighting Amazons in relief. 308. Cupid riding on a Dolphin. 309. A tigress, very spirited. 315. A tiger, in Egyptian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 346. A shepherd carrying a lamb. 349. Fragment of a sitting muse. 350. Clio. 351. Melpomene. *Compartment XIV.*—352. Venus Anadyomene. 353. Venus on a rock, found in the Quirinal gardens. 354. Another Venus, supposed to be coming out of the bath. 355-6. Two very beautiful female statues, evidently portraits. 257. A captive king, in pavonazzetto, from the Villa Negroni. *Compartment XV.* 360. An alto-relievo, with 3 finely draped dancing female figures, of an early period of ancient art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 392. Hadrian. *Compartment XVI.*—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also found at Veii in 1811. 401. Augustus, a colossal head, from the same site. *Compartment XVII.*—408. A bas-relief of

a four-wheeled chariot, with the auriga, and a male and female figure. 417. BUST OF THE YOUNG AUGUSTUS, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty. 421. Demosthenes. 422. Cicero. 437. Septimius Severus. 441. Alcibiades. *Compartment XVIII.*—451. A nymph. 452. Venus. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment XIX.*—456. Fragment, with an allegorical representation of the public games, and genii. 461. A stork. 463. A wild boar in nero antico. 464. A Mithratic sacrifice. 465. A swan, restored. 466. A phoenix on a burning pile. 473. Antonia, wife of Drusus. *Compartment XX.*—493. An antique copy of the CUPID OF PRAXITELES in the act of bending his bow, highly interesting from the description of Philostratus. 494. The celebrated sitting statue of Tiberius, found at Piperno: it was purchased for 12,000 scudi, and is one of the most remarkable statues of the kind in existence. 495. Another repetition of the CUPID OF PRAXITELES, but inferior to the one just noticed. Five of these are known: the two now mentioned, one in the Capitol, one in London, and one in Paris. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment XXI.*—505. Antoninus Pius with the civic crown. 509. Ariadne. 510A. Cato. 511. Juno, recently found near St. John Lateran. 511A. Marius. 512. Venus, in Greek marble, found in the Baths of Diocletian. 531A. Phocion (?). 533. A female figure as Proserpine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535A. Claudius. *Compartment XXII.*—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Lariccia. 546. Sabina, wife of Hadrian, as Venus, well known by the description of V

conti. 547. Isis, a colossal bust in Pentelic marble. On the cippus below, a poet surrounded by various muses, and an inscription in Greek hexameters. *Compartment XXIII.*—550. Fragment with a shield of Medusa, and a chase of different animals, supposed to allude to the games of the Amphitheatrum Castrense. 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. The father of Trajan (?). 566. Fragment, representing the interior of a temple, with females engaged in sacrifice, and a richly-worked frieze with sacrificial instruments, referring probably to the Eleusinian mysteries. 567. Allegorical figure of some eastern divinity, resembling the monkish representations of Satan in the middle ages; found at Ostia. 568. Bas-relief of a Mithratic sacrifice, from Ostia. 574. Hadrian. *Compartment XXIV.*—587. Ceres. The cippus underneath bears the name of Carpus Pallentianus, prefect of the public stores; on one side he is represented on his voyage to fetch grain from Egypt, indicated by the obelisk; on the other Ceres is searching for Proserpine. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Claudius. *Compartment XXV.*—598. Carneades. 600. Augustus. 606A. Neptune. 621. Typhon. 625. Antinous (?). 626. Ennius (?). *Compartment XXVI.*—636. Ceres, with the head of the younger Faustina. It stands on a square altar with interesting reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 639. Flora (?). *Compartment XXVII.*—641. Juno Pronuba persuading Thetis to marry Peleus; a bas-relief of great interest to mythologists as one of the rarest representations of Juno in this character. 642-3. Fragments of bas-reliefs relating to Bacchus, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac steries, found in the Villa Palom on the Esquiline. 651. The boy the goose, found at Ostia. 653A.

Antonia. 655. The genius of Death. 668. Jupiter Serapis. *Compartment XXVIII.*—682. Hygeia. 684. Esculapius, a fine statue, found at Ostia. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment XXIX.*—693. The young Hercules. 698. An interesting bust, said to be of Cicero, found near the tomb of Cæcilia Metella. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses and the Cyclops. 709. A bas-relief beautifully worked, with Bacchus riding on the tiger, and Silenus on the ass. 713. Melpomene. *Compartment XXX.*—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening on the left from the Museo Chiaramonti, we enter into

The *Braccio Nuovo*. This part of Museo Chiaramonti was built by Pius VII. in 1817, from the designs of the German architect Raphael Stern. It is a noble hall, nearly 230 ft. in length, and well lighted from the roof, which is supported by twelve fine columns with Corinthian capitals. Four of these, of giallo antico, were taken from the tomb of Cæcilia Metella; two are remarkably fine specimens of cipollino, and two are of dark grey Egyptian granite. The floor is paved with marbles and ancient mosaics carefully restored. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St. Luke. Many of the busts were originally in the Ruspoli collection. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. 8. Statue of Commodus (?), in Pentelic marble. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus. 14. Statue of Antinous as Vertumnus; the head

is modern. 17. Statue of *Æsculapius*. 18. Colossal bust of *Claudius*, found at *Piperno*. 20. *Nerva* wearing the toga. 25. A fine draped female figure. 26. Statue of *Titus*, found in 1828 near the *Lateran*, with those of his daughter *Julia* (Nos. 56 and 111). 27, 40, 94, 110. Colossal masks of *Medusa*, found in the ruins of the Temple of *Venus* and *Rome*; one is a cast. 28. Statue of *Silenus*, in *Parian marble*. 31. A priestess of *Isis*, in *Greek marble*. 32. A *Faun* seated, found in the villa of *Quintilius* at *Tivoli*. 33. *Commodus*. 37. Statue of *Diana* in *Pentelic marble*. 38. Statue of *Ganymede*, found in the ruins of some baths at *Ostia*: on the bark of the tree against which he rests is engraved the name of *Phædimus*. 39. A large vase in *Egyptian basalt*, exquisitely worked, found in fragments on the *Monte Cavallo*, near the ch. of *S. Andrea*. The mosaic on which it stands, representing *bacchanalian symbols*, arabesques, &c., was found at *Tor Marancio*, beyond the gate of *San Sebastiano*. 41. A small statue of a *Faun* playing on the flute, found in the ruins of the villa of *Lucullus*, in the *Lago Circeii*. 44. Statue of the wounded *Amazon*. 48. Bust of *Trajan*. 50. Statue of *Diana* in the act of contemplating *Endymion*. 53. Statue with the face of *Euripides*. 56. *Julia*, daughter of *Titus*, found with No. 26. 59. Statue of *Fortune*, in *Greek marble*, with the cornucopia. 62. STATUE OF *DEMOSTHENES*, one of the finest and most celebrated in the collection. It was found in the *Villa Aldobrandini* at *Frascati*, and was formerly in the collection of *Camuccini*. 68. The young *Marcus Aurelius*. 69. The emperor *Gordian* (?). 70. *Caracalla*, young. 71. Statue of the fighting *Amazon*, from the collection of *Camuccini*; the arms are modern. 72. Bust of *Ptolemy*, son of *Juba* king of *Mauritania*, and the grandson of *Anthony* and *Cleopatra*. 76. *Alexander Severus*. 77. Statue of *Antonia*, wife of the elder *Drusus*, and mother of *Germanicus*, *Claudius*, and *Livia*; a very interesting statue, remarkable for the perfection of the drapery: the rt.

arm and hand are covered, but the l., which holds up the robes, has a ring on the ring-finger. It was found among the ruins of *Tusculum*, above *Frascati*. 80. Statue of *Plotina*, wife of *Trajan* (?). 81. Bust of *Hadrian*. 83. Statue of *Diana*, greatly restored, found at *Hadrian's villa* at *Tivoli*. 86. Statue of *Fortune*, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the horn of plenty: a very valuable and beautiful statue, finely preserved; it was found at *Ostia*. 87. Bust bearing the name of *Sallust*, very doubtful. 88. Bust of *Lucius Antonius*, brother of the triumvir. 91. Bust of *Marciana*, sister of *Trajan*. 92. *Venus Anadyomene*, in *Greek marble*. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the learned illustrations of the *Visconti*. It represents *Diana* of *Ephesus*, with arabesques and allegorical allusions to the powers of nature. It was found at *Poggio Mirteto*, among the *Sabine hills*. 95. *Apollo* with the lyre, in *Greek marble*; the rt. arm is restored. 96 A. Bust of *Marc Antony*, found with that of *Lepidus* (No. 106), at *Tor Sapienza*, beyond the *Porta Maggiore*. 97, 99, 101, 103, 105. The 5 *Athletes*, placed in the niches of the hemicycle; the third was found with the graceful *Faun* (No. 41) near the *Lago Circeii*; the other 4 are from the villa of *Quintilius* at *Tivoli*. Above, in the middle of the hemicycle, is a bust of *Pius VII.*, the most excellent of pontiffs and the patriotic founder of this gallery, by *Canova*. 102. Bust of *Augustus Cæsar*. 102A. *Commodus*. 106. *Lepidus*, found with No. 96. 107. A small statue of *Minerva* armed, in *Greek marble*. 108. A small statue of *Diana*, in *Greek marble*. 109. The colossal group of the *Nile*, found near the ch. of *S. Stefano* in *Cacco*, the site of the Temple of *Isis*, in the pontificate of *Leo X.*, who placed it in the *Belvedere*. The *Nile* is one of the grandest figures in the *Vatican*: the 16 children who play around him are allegorical allusions to the 16 cubits at

which the rise of the river begins to irrigate the land : nearly all these children are modern. On the base are various symbolical representations of the river, the Nile boats, the ibis, the hippopotamus, and the crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the finest draped statues in Rome, found on the Esquiline in the ruins of the temple of the same name. It is of Parian marble, and was formerly in the Giustiniani collection. The rt. arm and l. fingers are new. 117. Statue of Claudius in the toga, from the Ruspoli gallery. 120. The FAUN OF PRAXITELES, an antique copy, in Greek marble, highly interesting from the descriptions of Philostratus. There are two of these repetitions in the Vatican, and one in the Capitol. 121. Bust of Commodus, one of the finest known ; found at Ostia. 123. Heroic statue of Lucius Verus, restored by Pacetti. 127. Colossal head of a Dacian slave, belonging probably to a full-length figure in the Forum of Trajan. 129. Statue of Domitian, from the Giustiniani collection. 132. Fine STATUE OF MERCURY, in Pentelic marble. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head was found in the Coliseum in 1803. 134. Head of Vespasian, recently adapted to a bust with a tunic of verde antico. 135. Hermes, in Pentelic marble, with a modern head, celebrated for the inscription in Greek hexameters at the base, illustrated by Winckelmann, Visconti, and Nibby. It was formerly in the Villa Negroni. At the end of this hall stands the celebrated "Athlete."

The ATHLETE, a semi-colossal statue, found in the Vicolo delle Palme in the Trastevere, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably had this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was

a small fragment of the nose, which has been carefully added by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "*strigil*." Signor Canina, the director of the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B.C. 325), which is said by Pliny, in the 34th book of his Natural History, to have so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace. To the objection that Pliny's description applies to works in bronze, and not to works in marble, Canina replies that it may be a repetition of a bronze by Lysippus, whose well-known boast, that he represented men not in their perfect forms, but such as they appeared, is considered very applicable to this figure. If this hypothesis be correct, the statue is the first work of Lysippus which has come down to us, and is additionally interesting as being one of the few mentioned by Pliny. Whatever be its origin, it is the only example which has yet been found in statuary of an athlete smoothing or cleaning his skin with a *strigil*, though many pictures of such figures are to be seen on Etruscan vases. The present statue is holding the strigil with his l. hand, and is polishing with it his rt. arm, which he holds extended for the purpose. His countenance is ideal ; his head is rather small, his neck rather thick, and his shoulders show vigour and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner ; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules ; while his lightness and quickness in running are shown by his legs, which are strong, nervous, and rather long.

Re-entering the long gallery of the Museo Chiaramonti, at its extremity we ascend a few steps to reach the

Museo Pio-Clementino, so called from the popes Clement XIV. and Pius VI., from whom it received its most important accessions and its greatest splendour. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is, without exception, the most magnificent museum of antique sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors, and there is hardly a corner of the museum in which some object does not bear the inscription, *Munificentia Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the museum with more than 2000 statues, and built from their foundations the Hall of Animals, the Gallery of the Muses, the Circular Hall, the Hall of the Greek Cross, the Hall of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times. *Entrance*.—I. Square vestibule, adorned with arabesques by Daniele da Volterra. The *TORSO BELVEDERE*, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Baths of Caracalla. This noble fragment has commanded the admiration of the first sculptors of modern times. Michael Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approached nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose after labour. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this idea, and introduced it into one of his finest compositions. *SARCOPHAGUS OF SCIPIO*.—Few objects in the museum have been made so well known by models and engravings as this celebrated monument of republican Rome.

It is of the coarse *peperino*, or grey volcanic tufa, of the Alban hills, in the early Doric style, ornamented with a frieze of roses and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 297 (A.U.C. 495). It is one of the most ancient Latin inscriptions which have been preserved to us, and is often so incorrectly given on the models, that the following copy will doubtless be acceptable:—*CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD . PATRE . PROGNAVTVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIETVTEI . PARISVMA . FVIT . CONSOL . CENSOR . AIDILIS . QVEI . FVIT . APVD . VOS . TAVRASIA . CISAUNA . SAMNIO . CEPIT . SVBICIT . OMNE . LOVCANA . OPSIDESQV . ARDOVIT*. When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Senator Angelo Quirini, who removed them to Padua. The ring found its way to England, in the valuable collection of the earl of Beverley, where it is still preserved. The history of this interesting relic is given by the learned antiquary Dutens, in his '*Recherches sur l'Usage des Voûtes*.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "*Le squelette était très entier. Il avait au doigt une bague, que le Pape Pius VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley*." The sepulchre of the Scipio family, on the Appian, is noticed at length under the head of Tombs. The bust of *peperino* crowned with laurel, above the sarcophagus, is supposed to be that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb. II. Round vestibule.—Fragments of statues: those which are clothed are remarkable for

the fine arrangement of the drapery. Bas-relief of Pluto and Proserpine. On the balcony an antique sun-dial with 12 sides, each containing the name of a wind in Greek and Latin. The view from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills, with the evening sun shining on them, is seen to greater advantage. III. Chamber of Meleager.—Statue of Meleager with the boar's head and the dog, found in the Baths of Titus in a perfect state, with the exception of the left hand, which is supposed to have held a spear. On the walls are some bas-reliefs representing *Æneas* and *Dido*, the apotheosis of *Homer*, a Roman galley, and a colossal head of *Trajan*.

Cortile di Belvedere, built from the designs of *Bramante*. This court is an octagonal space, of unequal sides, surrounded by an open portico, with 4 small cabinets in the corners, which contain some of the most celebrated examples of ancient art. The portico contains numerous statues, bas-reliefs, sarcophagi, and baths, which it will be necessary to notice as we pass on, alternately with the cabinets. Beginning on the rt. hand, the following are the most interesting objects:—

Portico, Compartment I.—A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy of *St. Peter's*: it contained 2 skeletons. Sarcophagus with a Greek and Latin inscription to *Sextus Varius Marcellus*, father of the emperor *Heliogabalus*. 29, 100. 2 fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of *Caracalla*. 2 fine columns of white marble covered with foliage.

First Cabinet.—The *Perseus*, and the 2 boxers, *Creugas* and *Damoxenus*, by *Canova*. These celebrated figures were brought here while the ancient statues were at *Paris*; the *Perseus* was placed on the pedestal of the *Apollo*, and obtained the name of the *Consolatrice*. On the restoration of the *Apollo* and

the *Laocoon*, the *Perseus* and the boxers were ordered to remain here, in opposition to the wishes of *Canova*, who felt that they would challenge comparison when standing by the side of those masterpieces of ancient art. 35. *Minerva*. *Mercury*.

Portico, Compartment II.—37. A sarcophagus with a fine bas-relief of *Bacchus* and *Ariadne*, found at *Orta*. 43. Statue of a Roman matron, supposed to be *Sallustia Barbia Orbiana*, wife of *Alexander Severus*, as *Venus* attended by *Cupid*. 49. Large sarcophagus of the 3rd century, with bas-reliefs representing the battles of the *Amazons*, with the contest of *Achilles* and *Pentesilea*, interesting as showing that the received etymology of the word *Amazon* must have been of comparatively recent date. 2 very fine specimens of *Rosso antico*.

Second Cabinet.—The *BELVEDERE ANTINOUS*, considered by *Visconti* to be *Mercury*, found near *S. Martino al Monti*, in the pontificate of *Paul III*. The loss of the rt. arm and l. hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. *Domenichino* made it his constant study, and declared that he was indebted to it for his knowledge of the beautiful. Its anatomy is pronounced by *John Bell*, a most competent critic on this point, to be faultless in every respect: he dwells with enthusiasm on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ankles, and its entire freedom from insipid flatness of feature and from strained anatomy. 54. Choragic bas-reliefs on the side walls representing combats of the *Amazons*, with another representation of *Achilles* and *Pentesilea*. 55. An *Isiac* festival and procession going to sacrifice.

Portico, Compartment III.—62. A

sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles: another with reliefs of the 4 seasons; 69, another with the battle of the Amazons; a fourth with bacchanalian figures. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two shepherd's dogs (64, 65).

Third Cabinet.—The LAOCOON, found in the Vigna de' Fredis, between the Sette Sale and the basilica of S. Maria Maggiore, in 1506, in the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the revenue derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery, by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michael Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a good deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander,

Polydorus, and Athenodorus, Rhodian sculptors of the highest class."—(Lib. xxxvi. c. 4.) The great difficulty in this passage is the statement that the group is sculptured out of a single block; Michael Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his judgment. Three separate pieces can be clearly made out: the first is the son on the l. hand, the second is the upper part of Laocoon himself down to the knees, and the rest of the group is the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by advert- ing to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michael Angelo. The rt. arm of the father, and those of the 2 sons, are restorations in stucco. In the opinion of Canova the rt. arm of Laocoon is not in its original position, as a projection on the head of the figure shows that the hand, or some other part of the composition, rested on the head. At present the angles formed by the group are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Palazzo Vecchio at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Giovanangelo Montorsoli began a restoration of the arm in marble by order of Clement VII., about 1532. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winckelmann mentions an arm of this kind which was lying near the statue in his time in an unfinished state. The common story, that Michael Angelo began the restoration of the

figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli above mentioned. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd *Æneid*; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt, however, of the inspiration of the following passage from 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenom'd
chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this chamber represent (75) the triumph of Bacchus over the Indians; (76) a bacchanalian procession. The statues in the niches are Polhymnia, and a nymph with a shell, found near the basilica of Constantine.

Portico, Compartment IV.—(79). Alto-relievo, representing Hercules and Telephus, Bacchus and the Satyr; (80) a sarcophagus, with Cupids carrying arms; another, with tritons and nereids; (81) a bas-relief on the wall, representing Augustus going to sacrifice; (88) another, representing Rome accompanying a victorious emperor; 2 large baths of granite, and 2 large masses of *Alabastro peccorello*, brought from the Villa Adriana, the finest known

specimens of this very rare and beautiful marble.

Fourth Cabinet.—The APOLLO BELVEDERE, found about the beginning of the 16th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere, so that we may regard it as the point from which the Vatican museum had its origin. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion that he has just slain the serpent Python. The l. hand and rt. fore-arm have been badly restored by Montorsoli. Both ankles and the rt. leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now generally admitted that the statue is of Carrara (Luna) marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at

Antium; but there is no evidence to support the conjecture. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

"Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow
bright

With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express'd
All that ideal beauty ever bless'd
The mind with in its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!"

The bas-reliefs in this cabinet represent a hunt, and Pasiphae with the bull. The statues in the niches are a Minerva and a Venus Victrix.

Portico, Compartment V.—A sarcophagus with a bas-relief of Gany-mede; another with Bacchus between a faun and a bacchante; a bath of green basalt, found in the Baths of Caracalla.

Hall of Animals, divided by the vestibule into 2 parts, and paved chiefly with mosaics found at Palestrina. The sculptures of animals in this hall constitute the finest collection ever formed, and fully confirm the statement of Pliny respecting the excellence of Grecian sculptors in their representations of animals. It has been called a menagerie of art. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. *Left branch.*—In the niche, a colossal statue, supposed to be Tiberius. A group of a Centaur and a Nereid. Hercules leading away Cerberus; a camel's head; a crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba Longa; the head of an ass crowned with ivy. 213. A group of Hercules

slaying Geryon, and carrying off his oxen; a lion tearing a horse. *Right branch.*—114. The beautiful greyhounds playing; the celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the eagle, the mystical types of the Mithraic worship. The stag in flowered alabaster; the lion in yellow breccia, with the teeth and tongue of different marble. The large lion in grey marble. The lion with a ball under his paw. Europa and the bull. Hercules and the Nemean lion. 137. Group of Diomedes and his horses slain by Hercules. Equestrian statue of Commodus throwing a javelin. 153. Beautiful small group of goats with a sleeping shepherd. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marbles. 247. A magnificent basin of Breccia di Serravezza. 11. A pointer pointing in the same material.

Gallery of Statues.—On the rt. hand (248) an armed statue of Claudius Albinus, standing on a travertine pedestal, brought from the Bustum of the Mausoleum of Augustus, and bearing the inscription, C. CÆSAR. GERMANICI CÆSARIS HIC CREMATVS EST. 250. The celebrated half-figure, called the GENIUS OF THE VATICAN, in Parian marble, supposed to be by Praxiteles; it was once winged. 255. A sitting statue of Paris holding the apple. 256. Hercules. 259. Minerva with the olive-branch. 262. Caligula. 261. A muse. 264. The APOLLO SAUROTONOS OF PRAXITELES found in the Villa Spada; there is a celebrated repetition of it in bronze in the Villa Albani. 265. The AMAZON, one of the finest statues in this collection, but on the whole inferior to the Amazon in the Capitol. 270. A sitting female figure as Urania, found in the villa of Cassius at Tivoli. 271. A sitting figure of the celebrated comic poet Posidippus, found near the ch. of S. Lorenzo in Pane e Perna. *Left Side.*—390. A corresponding statue of Menander found at the same place. 393. Sitting statue of Dido (?). 394. Nep-

tune. Narcissus. 396. Bacchus as a river-god. 397. Diana and her hound. The second repetition of the Faun of Praxiteles, placed immediately opposite the Genius of the Vatican. A female draped figure (Pudicitia?), found in the Villa Mattei. 414. The celebrated recumbent statue of the SLEEPING ARIADNE, formerly called Cleopatra, because the bracelet has some resemblance to a serpent. The drapery is managed with consummate skill, and altogether it is one of the most interesting draped statues in the Museum. It is celebrated by Castiglione, under the name of the Cleopatra, in a beautiful Latin poem written in honour of its discovery. The candelabra on each side were found in Hadrian's Villa at Tivoli. 420. Statue of Lucius Verus, on a pedestal, inscribed TI. CÆSAR. DEVS. CÆSARIS. F. HIC. SITVS. EST. There are other pedestals from the same place, inscribed with the names of Caius Cæsar, the son, and of Livilla, the daughter of Germanicus.

Hall of Busts. 1st Chamber.—273. Alexander Severus. 274. Julius Cæsar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius. 293. Menelaus. 388. A fine group of half-figures of an aged man and his daughter, called Cato and Portia. 2nd Chamber.—288. Lucius Verus. 299. Serapis, in black basalt. 304. Caracalla. 306. Augustus. 307. Septimius Severus. 308. Nero, as Apollo. 353. Julia, daughter of Titus. 357. Antinous. 361. Hadrian. 3rd Chamber. 325. Colossal statue of Jupiter seated, holding the lightning; on the pedestal a bas-relief of Silenus and a Fawn. Of the numerous other busts in these chambers, there are scarcely any which have been identified with certainty.

Cabinet of the Masks, remarkable chiefly for the fine mosaic pavement found in Hadrian's villa. 433. A satyr in rosso antico, from the same place. 428. The apotheosis of Hadrian, in Greek marble. 444. Frieze, with the Labours of Hercules in bas-relief. 436. A square vessel in rosso antico. 439. A Sella balnearia of the

same material, formerly in the Lateran palace. In the niches, besides the satyr already mentioned, are statues of Paris, Minerva, Ganymede, Adonis, and Venus coming out of the bath. Re-entering the Hall of the Animals, from its centre opens the

Hall of the Muses, adorned with 16 Corinthian columns found in Hadrian's villa. Nearly all the statues and busts were found together in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. The tiger was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical figures near the site of ancient Lorium. Some of the Hermes of the seven wise men have their names inscribed in Greek characters; they are highly interesting as likenesses. The Muses are also remarkable as fine characteristic figures. 498. Epicurus. 499. Melpomene. 502. Thalia. 503. Æschines, very rare. 504. Urania. 505. Demosthenes. 506. Olio. 507. Antisthenes. 508. Polhymnia. 509. Metrodorus. 510. Alcibiades. 511. Erato. 512. Epimenides. 514. Calliope. 515. Socrates. 516. Apollo Citharædus. 517. Themistocles. 518. Terpsichore. 519. Zeno. 520. Euterpe. 523. Aspasia, unique. 526. Pericles, very fine and full of expression. 529. Bias. 530. Lycurgus. 531. Periander. 523 and 527. Headless Hermes, bearing the names of Solon and Psittacus.

Circular Hall, built by Pius VI., from the designs of Michaelangelo Simonetti. In the centre is the grand porphyry basin, 44 feet in circumference, found in the Baths of Titus. It stands on the celebrated mosaic pavement found at Otricoli in 1780, representing the head of Medusa and the battle of the Centaurs and Lapithæ. On each side of the entrance are 2 large female heads, found in Hadrian's villa, representing Tragedy and Comedy. In the circumference are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otri-

coli. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 543. Hadrian, found in his mausoleum, a work of the very finest sculpture, perfectly entire, interesting as a work of art, and as a grand intellectual head. 545. Antinous, from Hadrian's villa. 547. Ocean. 549. Serapis. 551. Claudius, with a civic crown. Julia Pia. 553. Plotina. 556. Helvius Pertinax. 540. Hercules carrying the young Ajax. 542. Augustus in sacrificial robes. 544. Ceres. 546. Antoninus Pius. 548. Nerva. 550. Juno, from the Barberini palace. 552. Juno Sospita, with the goatskin, shield, and sandals. 555. Bacchus and a satyr, with a tiger.

Hall of the Greek Cross, built from the designs of Simonetti, a noble hall, with one of the finest doorways of modern times, ornamented by 2 colossal statues in the Egyptian style in red granite, found in Hadrian's villa; they serve as Caryatides to the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva, found among the ruins of Cicero's villa at Tusculum. The principal objects in this hall are the 2 immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the **SARCOPHAGUS OF ST. CONSTANTIA**, the daughter of Constantine, found in the tomb erected to her by the emperor near the ch. of S. Agnese. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian symbol. Constantia died A.D. 354, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, many antiquaries are disposed to consider it much older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the *Rome*.

SARCOPHAGUS OF THE EMPRESS HELENA, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons. It was found in the tomb of St. Helena, our countrywoman, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastatius IV. to the Lateran, whence it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-reliefs with which it is covered; its restoration required the labour of several artists for nearly 20 years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 *scudi* — very nearly 20,000*l.* sterling. The statues in this hall were chiefly found at Otricoli: the most remarkable are the sitting figure of a Muse holding a book; Erato with the lyre, a female statue veiled; and a youth veiled holding a patera. Behind the sarcophagus of St. Helena is a curious cippus, found in the ruins of a villa near Tivoli, bearing the name of Syphax king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. Although there is no doubt of its antiquity, it is regarded by some as of a later period. Livy refers to the statement of Polybius that Syphax was led in triumph, and contends that he died previous to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. It is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, and it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was

discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of the monument by P. C. Scipio. The following is a copy of this very remarkable inscription: — SYPHAX NYMIDIAE REX—A SCIPIONE AFRC. JUR. BEL. CAUSA. ROM. IN TRIUMPH. SUM. ORNU. CAPTIVS PERDUCTUS. IN TIBURTINO TERRI RELIGATU SUAMQUE SERVIT V IN ANI REVOL. SUPREMAM D CLAUSIT ETATIS ANN. XLVII. M.V.D.XI. CAPTIVS V. OBIIT P. C. SCIPIO CONDITO SEPUL. At the foot of the stairs leading to the hall of the Biga is a repetition of the VENUS OF PRAXITELES, in Greek marble. That this is really the original design of that celebrated statue is proved by two coins of Cnidos, having Cnidos on one side and Venus on the other, in the exact position of this figure. Nothing can be more interesting than to be thus in possession of the design of so great a work of ancient art. The statue was covered with bronze drapery by one of the popes, from a fastidious feeling of modesty. At the bottom of the stairs are recumbent statues of river gods: one, in white marble (600), is supposed to represent the Tigris; the other, in grey marble, is called the Nile. The restorations of the head, right arm, and left hand of the Tigris, are attributed to Michael Angelo.

Hall of the Biga, a circular chamber, so called from the ancient white marble chariot of two wheels which is preserved there. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorers. The seat of the car, and the body of one of the horses, are the only parts which are ancient; the wheels, the second horse, and all the remaining portions, are modern additions. In the niches and circumference of the room are the following statues:—608. Sardanapalus, with me engraved on the mantle. 610. 18. Alcibiades, with his foot on his helmet. 612. Colossal

statue of a priestess veiled, in Greek marble, from the Giustiniani palace at Venice. 614. Apollo, with his lyre. 615. A Discobolus, found by our countryman Gavin Hamilton among some ruins near the tomb of Gallienus, on the Appian. 616. Statue of a warrior, called the Phocion. 618. A repetition of THE DISCOBOLUS OF MYRON, whose name it bears; found near the trophies of Marius, on the Esquiline, in 1781. Part of the right leg is restored. The strigil, or scraper used in the baths, is introduced on the block which supports the figure. 619. A charioteer of the Circus. 620. A philosopher holding a scroll; the body is of Greek, the head of Carrara marble.

THE ETRUSCAN MUSEUM, or *Museo Gregoriano* (to be seen every day except on Mondays, from 10 till 2, on application to the Custode, at the entrance of the Museo Chiaramonti; it is only open to the public on Good Friday, in consequence of many of the objects not being yet enclosed in presses, and serious injury having occurred to some of them from an over-crowded attendance), one of the most interesting departments of the museum, created entirely by the late pope, whose memory will ever be honoured by the student of Etruscan antiquities, for the zeal and liberality with which he preserved these valuable objects of art among the treasures of the Vatican. Many of these objects would have been dispersed, perhaps irrecoverably lost, if the public spirit of Gregory XVI. had not secured them for the Vatican. They have been arranged in a series of eleven chambers. The first rooms contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to particularise in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the traveller to Dennis's '*Cities and Cemeteries of Etruria*' for a more minute description. I.—*First Chamber, or Vestibule*. In the walls of this apart-

ment are imbedded numerous portrait heads, found in different Etruscan sites. A square cinerary urn affords a curious example of the handle of the lid being made a portrait of the person whose ashes it no doubt contained. The 3 recumbent and richly decorated figures in terra-cotta formed the lids of sarcophagi found at Toscanella. The 2 horses' heads in nenfro were found over the entrance to a tomb at Vulci.

II.—*Second Chamber.* This chamber contains an extensive series of urns in terra-cotta, and 18 alabaster urns from Volterra, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have already mentioned as characteristic of the Volterra urns.

III.—*Third Chamber.* The most remarkable objects in this room are the interesting series of hut urns, still containing the ashes of the dead, and formerly supposed to be inscribed with Oscan characters. They were found 30 years back under a bed of volcanic tufa, near Albano, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely curious as illustrations of a style differing from all other funeral monuments which have come down to us. Among the other objects of interest in the chamber may be specified a slab from Todi, with bilingual inscriptions on both sides in Latin and Umbrian, a head of Medusa, and the large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male figure holding a scroll, and the 4 sides are ornamented with reliefs illustrating the history of Agamemnon and Clytemnestra, and the story of Eteocles and Polynices; a sarcophagus ornamented with bas-reliefs of a human sacrifice, with a recumbent male figure on the cover, from Vulci. IV.—*Fourth Chamber.* In the centre of this room is a statue of Mercury in terra-cotta, found at Tivoli, so elegantly proportioned that it has been supposed to be of Roman workmanship. Among

the other objects are a terra-cotta urn, found at Toscanella in 1834, bearing the recumbent figure of a youth with a wound in his thigh and a dog at his feet; fragments of three female statues found at Vulci; several small urns of terra-cotta; an extensive collection of terra-cotta bas-reliefs (amongst which one of Hercules destroying the Hydra, and which shows that the artist had before him the ordinary Polypus or Octopus, in designing the anomalous classical monster), votive offerings, small portrait busts and profiles, with ornamented tiles, &c. V.—*Fifth Chamber.* This and the three next chambers contain the Vases and Tazze. The collection embraces examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and the Campania contrasting with the peculiar outlines of those which belong more especially to Etruria. Here are collected the light yellow vases, with particoloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin. In another part we see the pure red vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms. The black vases of Volterra with black reliefs, and the red vases of Arezzo with red reliefs, may also be recognised. It is almost unnecessary to say that, amidst such a variety of objects, it is quite impossible to describe the peculiarities of each, or even to point out all which are worthy of attention. We can only state that the present chamber contains numerous painted vases, and an interesting collection of articles in coloured glass. Amongst the great number of fine vases may be particularised one found at Vulci, with particoloured figures on a pale ground, in the purest style of Greek art, representing Mercury presenting the infant Bacchus to Silenus.

and the celebrated Poniatowski vase, representing Triptolemus. VI.—*Sixth Chamber*. Semicircular hall, containing 39 vases, of which the 5 most important are placed on pedestals in the centre of the room. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at dice, their names being marked in Greek letters; and, on the other side, Leda and Castor with his horse and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents the combat of Greeks and Trojans over the dead body of Patroclus, with a boar-hunt and various wild beasts; the other represents, on one side, Peleus and Thetis receiving the dead body of Achilles; on the other, Bacchus driving a quadriga. The most interesting of the other vases, which are ranged on shelves around the room, were found at Vulci and Cervetri, and represent a great variety of familiar scenes from the Greek mythology. VII.—*Seventh Chamber: Hall of the Tazze*. A long gallery containing a large number of vases and tazze arranged on shelves. Though a few of them were found in Magna Græcia, and among the Sabine hills, by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the succeeding room is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects chosen. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and

games, races, combats, nuptial processions, and religious rites, containing an unrivalled collection of pateræ and goblets, found chiefly at Vulci, the most remarkable of which are illustrated in the well-known work entitled the 'Museo Gregoriano.' Among the most interesting objects in this room is the series called the *Tazze Argonautiche*, illustrating the continuous history of the Argonautic Expedition. We may here trace every successive stage of that celebrated expedition, from the first preparations for the voyage to the final interposition of Minerva in saving Jason from the dragon. Nothing can exceed the beauty of these representations, and we cannot imagine a more interesting subject for the engraver, both as a specimen of ancient art, and as an illustration of one of the most popular subjects of classical mythology. The Cabinet of Pottery in this chamber contains some good examples of black ware; among the painted vases is the celebrated one found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by the power of Love. The name of each personage is inscribed in Greek characters. In this hall is a bust of Gregory XVI., a good work of Cav. Fabris, the present director of the museum. VIII.—*Eighth Chamber*, containing the Bronzes and Jewellery. The collection of bronzes in this chamber is highly interesting, and is continually increasing by the addition of new objects. On entering the room the attention is at once arrested by the bronze bier, or funeral couch, with 6 legs, found at Cervetri, the ancient Cære, in the celebrated tomb which was excavated in 1826 by Monsignore Regulini and General Galassi, from whom it derived the name of the Regulini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with bas-reliefs, and a bronze tray, supposed to be an incense-burner, all found in the same tomb. Among the other treasures of this chamber may be mentioned the statue of a boy wearing the bulls, found

at Tarquinii, having an Etruscan inscription on the left arm;—a statue of a warrior in armour, nearly as large as life, found at Todi in 1837; the helmet terminates in a cone, and the coat of mail, which is beautifully worked, bears an inscription on the baldric;—a very beautiful *cista mistica*, found at Vulci, with handles formed of children riding upon swans, and decorated with exquisite reliefs representing the battle of Achilles and the Amazons; this *cista* contained, when found, various articles of a lady's toilette, hair-pins, rouge, 2 bone combs, a mirror, &c.;—a small statue of Minerva, winged, with an owl on her head, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an *Aruspex*, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of Roman times, found at Roma Vecchia, on the Appian; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern restorations, it is so perfect, that doubts of its authenticity were long entertained. By the side of the car are 2 very beautiful fragments of colossal statues: one was found at Chiusi; the other, a portion of an arm, was found in the harbour of Civita Vecchia, and is considered by sculptors to surpass in beauty all the ancient works in metal which have come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; near it is a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same group. Arranged along the walls of the chamber are several circular stamped shields of bronze, found in the Regolini-Galassi tomb with the objects already described; 6 of them are 3 feet in diameter;—a circular shield found at Bomarzo, also about 3 feet in diameter, with a lance-thrust in it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a

bronze vizor; a curved trumpet; some fans; numerous beautiful candelabra, of great variety of form and fancy; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the reverse, and others ornamented with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cære; small figures of animals; comic masks; strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, with spots, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci; writing implements of various kinds; and last, though not the least in interest and curiosity, an *Alphabet*, scratched on a vase, or ink-bottle, of common terra-cotta, and arranged in single letters and in syllables, so that it might serve both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient Cære; it has 25 letters in the pure Pelasgic character, read, unlike the Etruscan, from left to right. Dr. Lepsius, of Berlin, regards it as the most ancient known example of the Greek alphabet and its arrangement, and considers the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters *Eta* and *Omega* are altogether wanting, while the *Vau* and *Koppa* are present. The syllables on the body of the bottle are merely combinations of the consonants with the vowels i, a, u, e, beginning with Bi, Ba, Bu, Be; for which reason the relic has been not inaptly called a Pelasgic horn-book. The *Jewellery* is contained in a polygonal table which stands in the centre of the room, and revolves on a pivot for the convenience of visitors. The compartments into which it is divided are covered with glass, and contain a miscellaneous collection of gold ornaments, most varied and in-

structive. The extent of the collection is surprising when it is considered that most of the objects it contains were found in a single tomb, the Regulini-Galassi, at Cervetri. The gold and silver filigree of Genoa, the gold chains of Venice and Trichinopoly, do not excel them in minuteness of execution, and rarely approach them in taste. The patterns of the female ornaments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, brooches, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and the greater number are in the form of a serpent, either single or coiled.—The bullæ, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with jewels, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibulæ for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the Regulini-Galassi sepulchre. It is of solid gold, with fibulæ of an elaborate description, and is wrought with consummate skill. Among the silver articles are some cups and vases, decorated with reliefs of an Egyptian character, many of which are inscribed with the name "Larthia" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, recovered at Pompeja in 1849 during the excavations, at which Pius IX. was pre-

sent; there are some good pieces of plate glass, a marble bas-relief of Alexander and Bucephalus, and an iron spade exactly similar in form to those used at this day in England. IX.—*Ninth Chamber*. A passage containing several interesting sepulchral monuments, some reliefs in bronze, a curious series of Roman water-pipes in lead, lately dug up near the Forum of Trajan, and a bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand, leads us to X.—*Tenth Chamber, or of the Tombs*, in which are preserved faithful copies upon canvas of the paintings discovered in the principal tombs of Tarquinii, and in the Painted Tomb of Vulci; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are described in our account of Tarquinii, at the close of this volume. The Vulci paintings are copied from the only painted tomb ever discovered on that site. As this tomb is now entirely destroyed, and as the paintings at Tarquinii are fast perishing from damp and exposure to the atmosphere, these copies are of great value as studies of costume and domestic manners. In one we have the excitement of a boar-hunt, with huntsmen in full costume; in another we have a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; in another is represented a death-bed scene of touching interest; in others are seen various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from Veii and Cære, a temple sarcophagus with an inscription recording the name of Tanquil (Thanchvilus), several braziers, some specimens of Etruscan sculpture in marble, and other objects of interest. XI.—*Eleventh Chamber*, a room off which is a fac-simile of an unpainted tomb; it is entered by a low door, exactly copied from the original, and guarded by two lions from Vulci. It is divided in the interior into two

vaulted chambers, with three benches of rock, on which the sarcophagi are placed, while the walls are hung with vases, tazze, and other sepulchral objects.

THE EGYPTIAN MUSEUM, although inferior to the Etruscan and to many similar collections N. of the Alps, presents much interest. It was commenced by Pius VII., by a collection purchased from Andrea Gaddi, and with various Egyptian antiquities formerly in the Capitoline and other museums: numerous additions have been made to it since then. It consists of 10 rooms, placed underneath the Etruscan collection; the entrance to it is from the side of the Museo Chiaramonti.

I. *First Room*.—Sundry Cuphic inscriptions and small styles on the walls; a model of the great Pyramid. II. *Second Room*.—Several beautiful papyri in frames, and specimens of Egyptian glass. III. *Third Room*.—Surrounded with glass cases containing small styles, vases, and papyri. IV. *Fourth Room*.—The smaller Egyptian divinities, &c. V. *Fifth Room*.—Egyptian divinities, scarabæi, &c. VI. *Sixth Room*.—A fine, large semi-circular hall, surrounded by mummies and mummy-cases, and statues of the larger Egyptian divinities in granite and basalt. VII. *Seventh Room*.—Smaller Egyptian divinities in stone, and a collection of vases in oriental alabaster. VIII. *Eighth Room*.—A large hall, chiefly occupied by ancient Roman imitations of Egyptian statues, for the most part from Hadrian's Villa. They are not genuine Egyptian monuments, but merely copies of the time of Hadrian. Their sole interest, therefore, consists in their being illustrations of the art and taste of the period. The double hermes of Isis and Apis on a lotus-flower, the Isis with a head-dress of peacock's feathers, the Serapis bearing the modius on his head as an emblem of fecundity, the marble statue of Anubis with the dog's head, and the fine head of Hadrian, are the most remarkable. IX. *Ninth Room*.—Colossal statues of Egyptian divinities, and the two antique lions in granite which formerly stood at the Fontana de' Termini. X. *Tenth Room*,

opening near the Hall of the Greek Cross.—2 fine mummy-cases in green basalt, and 4 decorated ones in wood.

Gallery of the Candelabra, an imposing hall, 270 feet in length, built by Pius VI. from the designs of Simonetti, and filled with a miscellaneous collection of antique candelabras, columns, statues, &c., arranged in 6 compartments. The following are the most remarkable objects:—*Compartment I*.—Children with birds' nests. A recumbent figure, in black basalt. *Compartment II*.—3. A satyr, with Pan extracting a thorn from his foot. 9. Diana of Ephesus, from Hadrian's villa. 29. A sepulchral altar with bas-reliefs, the genii of Death, &c. 34, 35. Sarcophagi, with the history of Orestes and Clytemnestra, and the story of Protesilaus. *Compartment III*.—Mosaic representations of groups of fish, crawfish, sepia, and dates. 208. Fine vase, with representations of Bacchanalian games. 175. Another marble vase, with grapes and Bacchanalian groups. The triple Hermes of Bacchus, Libera, and Mercury, with reliefs of Venus Anadyomene, Apollo, and other divinities, is the most interesting object. *Compartment IV*.—12. Sarcophagus, with Bacchus and Ariadne. 35-37. The genius of Death. 43. The beautiful group of the boy struggling with the goose; a repetition of this subject, but far inferior, is in the Capitol. 36. Sarcophagus with bas-reliefs representing Diana slaying the children of Niobe. *Compartment V*.—222. Statue of a female runner in the public games. 8. Statue of a comedian. *Compartment VI*.—253. Sarcophagus with Diana and Endymion. 257. Ganymede. 255. Two very handsome vases, covered with reliefs of vines and grapes, with handles of winged swans. 266. Vase with groups of Cupids. 265. A shepherd. A milestone of the time of Maxentius, with the inscription M. V.

Gallery of Maps.—This fine hall, 500 feet in length, is celebrated for its series of geographical maps, painted in fresco in 1681 by Padre Ignazio Danti,

afterwards archbishop of Alatri. They are interesting chiefly as illustrations of the geographical knowledge of the period. From the Gallery of Maps we enter that of the Arazzi or Tapestries of Raphael.

The *Tapestries of Raphael* are arranged in two rooms, forming the prolongation of the Gallery of Maps, and leading to the Pinacotheca. They are called the *Arazzi*, from being worked at Arras in Flanders. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sistine chapel. These cartoons were executed in distemper by his own hands, assisted by his pupil Francesco Penni; and the English traveller will hardly require to be informed that 7 of the number are preserved at Hampton Court Palace. The tapestries from these cartoons were worked under the direction of Bernhard van Orley, the able pupil of Raphael, then resident in Flanders. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Coronation of the Virgin. A second series of 13 tapestries was executed at a later period, and not altogether from the designs of Raphael: they represent various scenes in the life of Christ, and some among the number are so much inferior to the first series in design, that there can be no doubt of their being the composition of his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, the tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French at the invasion of 1798, and were sold to a Jew in Paris, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately failed, and the Jew offered to sell the remainder to Pius VII., by whom they of course gladly purchased. In 1849 they were again ex-

posed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series.*—The 10 subjects of this series have suffered much from time, and are greatly faded, but the beauty of their composition is imperishable, and, considering the difficulty of the material, they are worked with surprising fidelity to the original designs. The two sets of tapestries are unfortunately not arranged in their proper order on the walls, and are hung indiscriminately in two chambers. The 10 subjects which were formerly placed in the Sistine chapel are the following:—1. The Punishment of Elymas the sorcerer, much injured. 2. The Stoning of St. Stephen. On the margin below is represented, in imitation of the ancient bas-reliefs, the return of Cardinal de' Medici to Florence as the papal legate: the cartoon of this subject is lost. 3. The Healing of the lame man in the Temple; below, the Capture and Flight of Cardinal de' Medici at the battle of Ravenna. 4. Paul in prison at Philippi during the earthquake, which is represented by a giant: the cartoon of this subject is lost. 5. The Conversion of St. Paul; below, the Christian persecutions: the cartoon of this subject is also lost. 6. Christ delivering the Keys to St. Peter; below, the Escape of Cardinal de' Medici from Florence, in the disguise of a Capuchin, at the expulsion of his family. 7. The Death of Ananias; below, the Return of Cardinal de' Medici and his family as Lords of Florence. 8. The Calling of St. Peter, or the Miraculous Draught of Fishes; below, Cardinal de' Medici at the conclave elected Pope. 9. Paul preaching at Athens; below, some scenes from the life of the apostle. 10. Paul and Barnabas at Lystra; below, Paul in the Synagogue. *Second Series.*—The most remarkable of this series of 13 subjects are the following, in which the genius of Raphael is still traceable: the Massacre of the Inno-

cents, in 8 narrow pieces (part of the cartoon is now in the National Gallery); the Adoration of the Magi; the Resurrection; the Nativity; the Ascension. The other subjects, including the allegorical composition representing the papal power, were designed by Bernhard van Orley and other scholars of Raphael.

At the extremity of the second room of the Arazzi a door leads into the Pinacotheca, or Gallery of Pictures.

GALLERY OF PICTURES.

Although the Vatican Pinacotheca does not contain 50 pictures, it has more real treasures of art than any other collection in the world. The Transfiguration, the Madonna da Foligno, and the Communion of St. Jerome, are a gallery in themselves; it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the student from these chefs-d'œuvre of art. The pictures are arranged in 4 rooms built by Pius VI., and disposed as we now see them by Gregory XVI., under the direction of Camuccini.

First Room.

Andrea Sacchi.—(6.) S. Romualdo, painted for the ch. of the same name. The saint and his 2 companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order.

N. Poussin.—(7.) The Martyrdom of St. Erasmus, the largest historical subject he ever painted. It is copied in mosaic in St. Peter's.

Guido.—(8.) The Madonna and Child in glory, with St. Thomas and St. Jerome; the heads are beautiful.—

(9.) The Crucifixion of St. Peter, a magnificent painting, classed among Guido's best works. It is said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Rospigliosi Palace.

Valentin.—(10.) The Martyrdom of S. Processus and S. Martinianus, an imi-

tation of Caravaggio by the ablest of his French pupils, but it seems hardly worthy of a place in such a collection. It has, however, been much admired, and is copied in mosaic in St. Peter's.

Caravaggio.—(11.) The Entombment of Christ, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It is copied in mosaic in the chapel of the SS. Sacramento in St. Peter's.

Titian.—(12.) The Madonna and Child surrounded by Angels, with various saints underneath; St. Sebastian, a fine figure pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make the picture a companion to the Transfiguration. In the middle is the epigraph "Titianus faciebat."

Second Room.

Baroccio.—(13.) The Flight out of Egypt, a graceful little picture, formerly in Castel Gandolfo, and removed to this gallery by Gregory XVI.—(18.) The Ecstasy of S. Michelina is considered as one of Baroccio's finest works. It was formerly in the ch. of S. Francesco at Pesaro, from which it was carried off by the French.—(20.) The Annunciation, frequently described as the masterpiece of Baroccio, who made an engraving of it. It is a beautiful composition. It was formerly in one of the chapels of the S. Maria at Loreto, but was carried to Paris in 1797. On its restoration it was retained in Rome, in exchange for a mosaic copy.

Perugino.—(14.) St. Benedict the Abbot, S. Placido, and Sta. Flavia, formerly in the Benedictine ch. of S. Pietro de' Casinensi at Perugia, from which they were taken away by the French.

Guercino.—(16.) St. John the Ban-

tist, formerly in the Capitol.—(15.) The Magdalen, considerably restored by Camuccini.—(21.) Incredulity of St. Thomas, a fine effective composition; the head of the Saviour is particularly grand.

Beato Angelico da Fiesole.—(17.) The legend of St. Nicholas of Bari represented in two predella pictures, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains.

Andrea Sacchi.—(22.) St. Gregory the Great performing a miracle.

Pinturicchio.—(19.) The Coronation of the Virgin: below, St. Francis is kneeling with other saints and bishops in adoration.

Correggio.—(23.) Christ sitting on the rainbow, with extended arms, surrounded by a host of angels: formerly in the Marscaleshi Palace at Bologna.

Third Room.

Paul Potter.—(24.) A landscape with cows milking.

Melozzo da Forlì.—(25.) Sixtus IV. in the old Vatican library, with his cardinals and officers of state, giving audience; a fresco originally painted on the walls of the Vatican library, and removed by Leo XII. Many of the figures are portraits, and are full of character: the cardinal and prelate near him are the 2 nephews of the pope—Giuliano della Rovere, afterwards Julius II., and Cardinal Riario. In the middle, the kneeling figure is Platina, librarian of the Vatican and the historian of the popes. In the background are 2 young men in rich dresses: one is the portrait of Giovanni della Rovere, brother of the cardinal; the other is that of Girolamo Riario, another nephew of the pope, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the palace of Forlì. This fresco was commissioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his city, Melozzo was indebted for patronage and patronage.

Perugino.—(26.) The Resurrection, formerly in the ch. of S. Francesco at Perugia, from which it was taken away by the French. The soldier flying in alarm is said to be a portrait of Perugino, painted by Raphael, whom Perugino, on the other hand, has represented as a young sleeping soldier.—(27.) The Madonna and Child, throned, with S. Lorenzo, S. Louis, S. Ercolano, and S. Costanzo in adoration. This picture was formerly in the Palazzo Comunale at Perugia, and was sent to Paris by the French.

School of Perugino.—(29.) The Adoration of the Magi: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background are the shepherds and the 3 kings. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the 3 kings are attributed to Raphael.

Carlo Crivelli, one of the old Venetian masters.—(30.) The dead Christ, the Mater Dolorosa, with St. John and the Magdalen, a lunette.

Cesare da Sesto.—(31.) The Madonna della Cintola between S. James and S. Augustin, signed with the painter's name, and dated 1521. The expression of the saints is very fine.

Titian.—(32.) A Doge of Venice, a fine portrait, formerly in the Aldrovandi palace at Bologna.

Benvenuto Garofalo.—(33.) The Holy Family; the Madonna and Child; St. Joseph and St. Catherine; formerly in the museum of the Capitol.

Paolo Veronese.—(34.) St. Helena, the mother of Constantine, with the Vision of the Holy Cross; formerly in the Capitol.

Luca Signorelli?—(35.) A predella with the history of a saint (S. Hyacinthus?) in various compartments; a fine specimen.

Raphael.—(28.) The Annunciation, the Adoration of the Three Kings, and the Presentation in the Temple: 3 exquisite little pictures, which originally formed the predella of the Coronation of the Virgin (No. 4) in the first room.—(37.) Faith, Hope, and Charity, beau-

tiful circular medallions, the predella subjects of the Entombment of Christ in the Borghese Gallery.

Andrea Mantegna.—(86.) The *Pietà*, an excellent and expressive picture, formerly in the Aldrovandi Gallery at Bologna.

Fourth Room.

Raphael.—(1.) The *TRANSFIGURATION*, the last and greatest oil painting of this illustrious master. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his scholars, and which were naturally inferior to those executed entirely by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, archbishop of that city, afterwards Clement VII., and was not completed when the illustrious artist was cut off by death at the early age of 37. It was suspended over his corpse for public homage, while the last traces of his master-hand were yet visible upon the canvas.

“And when all beheld

Him where he lay, how changed from yesterday—

Him in that hour cut off, and at his head
His last great work; when, entering in, they
look'd

Now on the dead, then on that masterpiece—

Now on his face lifeless and colourless,
Then on those forms divine that lived and
breathed,

And would live on for ages—all were moved,
And sighs burst forth and loudest lamentations.”

Rogers.

For some years the picture was preserved in the church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its restoration in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The twofold action of the picture has been frequently criticised, but it appears to be in perfect accordance with the intention of the painter to produce a work in which the calamities of life should lead the afflicted to look to Heaven for comfort and relief. In the upper part of the

composition is Mount Tabor; the 3 apostles are lying on the ground, unable to bear the supernatural light proceeding from the divinity of Christ, who is floating in the air, accompanied by Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. Below is a representation of the sufferings of humanity: on one side are 9 apostles; on the other a crowd of people are bringing to them a boy possessed of a devil. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the apostles point upwards to indicate the only Power by whom he can be cured. “In the fury of the possessed,” says Lanzi, “in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the 2 prophets and the 3 disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael.” The figure of the demoniac boy is said to have been finished by Giulio Romano. The 2 ecclesiastics who are seen kneeling at the extremity of the mount in adoration of the mysterious scene are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, in honour of his father Giuliano and his uncle Lorenzo the Magnificent. (2.) The *Madonna di Foligno*, painted for the ch. of Ara Coeli, and transferred in 1565 to the convent of Sant'Anna, or *le Contesse*, at Foligno. It was painted about the time (1512) when Raphael began the frescoes in the Stanze. The Madonna

is represented with the Child throned on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, uncle of the abess of Foligno, and chief secretary of Julius II., at whose cost it was painted. On the other side are St. Francis and St. John. In the middle, between these two groups, is an angel holding a tablet, which is said to have borne an inscription in gold letters, recording the names of the donor and the painter, and the date 1512. In the background is the city of Foligno, with a bomb in the act of falling on it—an allusion probably to the preservation of the city from some calamity of this kind, in which case it was probably an *ex-voto* picture. This picture is one of Raphael's most remarkable examples of the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those heavenly aspirations which were the characteristics of his holy life. The picture was taken to Paris, where it was transferred to canvas.—(3.) *The Coronation of the Virgin*, painted for the convent of Monte Luce, near Perugia. It was commissioned in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increased upon him, and he had only begun the upper part of the picture shortly before his death: it was then finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ and the Virgin throned in the heavens, is by far the best. The lower part,

showing the Apostles assembled at the tomb of the Virgin, is by Penni.—(4.) *The Coronation*

of the Virgin, painted for the ch. of S. Francesco at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Madonna and the Saviour are throned in the heavens, surrounded by angels bearing musical instruments. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture just described. The *Predella* formerly attached to this picture is preserved in the third room (No. 28).

Domenichino.—(5.) *THE COMMUNION OF ST. JEROME*.—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the *Transfiguration* of Raphael. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of Ara Cœli, but the monks quarrelled with Domenichino and put the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and Domenichino. To him therefore we are indebted for the preservation of this masterpiece of the Bolognese school. St. Jerome, who died at Bethlehem, is represented receiving the sacrament from St. Ephraim of Syria, who is clothed in the robes of the Greek Church: the deacon bearing the cup wears the dalmatica, and the kneeling attendant holds the book of the Gospels. Santa Paula kisses the hands of the dying saint. The Arab and the lion give variety to the composition, and identify it with the scene in which the action is laid.

The *Stanze of Raphael* are 4 chambers adjoining the loggia. Before Raphael's visit to Rome Julius II. had

employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, and other celebrated artists of the period, to decorate these chambers. They were still proceeding with their task, when Raphael was summoned to Rome by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with his success, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by his hand. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is an illustration of the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as the Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the Sala di Costantino, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops

are said to have lit fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated that he found it necessary to repaint them.

The order of the Stanze in the *suite* of apartments is—the Sala del Incendio del Borgo, the S. or Camera della Segnatura, the S. di Heliodoro, and the S. di Costantino. The S. della Segnatura, as we have already mentioned, was the first painted; the Stanza of the Heliodorus and the Stanza del Incendio the next in order of execution; and the Sala di Costantino the last, being painted after the death of Raphael by his scholars.

1. *Stanza of the Incendio del Borgo.*—The subjects of the paintings in this room are the glorification of the Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning pontiff, Leo X. The *roof* is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular pictures, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The *walls* are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb of Borgo, or the Città Leonina, in the pontificate of its founder Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastasius, it derived the name of "Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that, in consequence of their neglect, it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the

pope miraculously arrested its progress with the sign of the cross. In the background is the front of the old basilica of St. Peter's: in the balcony for the papal benediction is the pope bearing the cross, surrounded by the cardinals; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the rt. a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the l. are several groups escaping with their kindred. Another group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest class: the forms and action of the principal figures bear evident marks of the influence of Michael Angelo. The details seem to have been suggested by the burning of Troy: the group of the young man carrying off his father recalls the story of Æneas and Anchises, followed by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group just described was coloured by Giulio Romano. 2. *The Justification of Leo III. before Charlemagne.*—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, the cardinals, and the archbishops. The pope is a portrait of Leo X., and the emperor is a portrait of Francis I. 3. *The Coronation of Charlemagne by Leo III.*, in the old basilica of St. Peter's: a fine expressive composition, partly painted by Raphael, and partly, it is said, by Pierino del Vaga. The pope and emperor, as in the former case, are portraits of Leo X. and Francis I. 4. *The Victory of Leo IV. over the Saracens at Ostia*, painted from Raphael's designs by Giovanni da Udine. The chiaro-scuro subjects of this chamber were painted by Polidoro da Caravaggio:

they are portraits of the princes who have been eminent benefactors of the Church. One of them will not fail to interest the English traveller: it bears the inscription, *Astulphus Rex sub Leone IV. Pont. Britannicum Beato Petro vectigalem fecit.* Ethelwolf was king of England during the reign of Leo IV. (847-855). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. The doors and window-shutters of this chamber are celebrated for their elaborate carvings by Giovanni Barile, and their intarsia by Fra Giovanni da Verona. They were carefully copied by Poussin at the command of Louis XIII., who intended to use them as models for the doors of the Louvre: they are supposed to have been designed by Raphael.

II. *Camera della Segnatura*, often called the Chamber of the School of Athens. This chamber contains the celebrated subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence. The roof:—The arrangement of the compartments and several of the mythological figures and arabesques were completed by Sodoma, before the arrival of Raphael, who has preserved them without change. The subjects painted by Raphael are the round pictures, containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square pictures illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Jurisprudence and the Judgment of Solomon. The walls:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which each subject corresponds. 1. *Theology*, better known as the *Disputa del Sacramento*, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin Church, St. Gregory, St.

Jerome, St. Ambrose, and St. Augustin, sit beside it. Their names are inscribed on the "glory" above their heads. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. These groups are remarkable as containing several interesting portraits; Raphael has represented himself and Perugino in the background; in the rt. corner is a profile of Dante, with a wreath of laurel; near him are St. Thomas Aquinas and Scotus. On the same side is Savonarola, dressed in black, and in profile like the others. The figure leaning on a parapet is Bramante. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the evangelists; the Saviour and the evangelists have gold glories, in the manner of the older masters. Underneath this composition is a *chiaro-scuro*, by Pierino del Vaga, representing the Angel appearing to St. Augustin on the sea-shore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting, while a young man is engaged in writing down his inspirations. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a book which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beard-

less figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular title of the "School of Athens." A Portico, or Temple, of imposing architecture, is filled with the greatest philosophers of the ancient world. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume of his ethics, in the act of disputation, and surrounded by the most illustrious followers of the Grecian philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. On the lower platform are the minor philosophers. On the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white mantle, with his hand in his breast, is said to be a portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, a portrait of Bramante, "col capo basso," is represented tracing a geometrical figure on the ground, surrounded by a group of graceful youths attentively watching the progress of the figure: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of addressing two figures in the background, which are portraits of Raphael himself and his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes with his tub. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and

their masterly connexion with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael consulted the learned men who figured at the court of Julius on the details of the composition, and a letter is still extant in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with this idea. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. The historical chiaro-scuro underneath, by Pierino del Vaga, represents the death of Archimedes while absorbed in his studies. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other with those of bearded old age, to show her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is a portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte.

III. *Stanza of the Heliodorus*, finished in 1514, illustrating the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. The roof is arranged in compartments, containing subjects on the history of the Old Testament:

the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The walls:—1. The *Expulsion of Heliodorus from the Temple*, taken from the third chapter of the second book of Maccabees, an allusion to the successful efforts of Julius II. in overcoming by the sword the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel, who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the picture is a group of amazed spectators, among whom is Julius II., borne in by his attendants on a chair of state, and accompanied by his secretaries; one of these is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the other has this inscription: "J. Pietro de Foliariis Cremonens." "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to divine its cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the whole range of art. The Heliodorus shows how far Raphael had profited by the inspirations of Michael Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his

own. 2. The *Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by some cardinals and his Swiss guard. This fresco was the last work completed by Raphael during the reign of this warlike pope. 3. The *Attila*, representing S. Leo I. arresting Attila at the gates of Rome, in allusion to the victory of Leo X. over Louis XII. in 1513, in driving the French out of the states of Milan. On the rt. of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X. the reigning pontiff; he may also be recognised as one of the attendant cardinals, which has been adduced as a proof that the painting was commenced in the reign of Julius II., while Leo was yet the Cardinal de' Medici. On the l. of the pope are three figures on horseback: the one in a red dress on a white horse is supposed to be a portrait of Perugino; the crossbearer is Raphael. 4. The *Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the 2 soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is conducting St. Peter from the prison while the guards are sleeping on

the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The chiaro-scuro subjects in this chamber are allegorical allusions to the reigns of Julius II. and Leo X.

IV. *Sala di Costantino*.—This large chamber was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of Justice and Benignity were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaello del Colle. The subjects are illustrative of the sovereignty of the Church, and their mode of treatment seems to have been suggested by the celebrated frescoes of Pietro della Francesca in the ch. of S. Francesco at Arezzo. 1. The *Battle of Constantine and Maxentius* at the Ponte Molle, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the very moment of victory: Maxentius is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tu-

multuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat. 2. *The Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised, which could not have entered into any composition dictated by his genius. In the background are several Roman monuments. The execution of this subject is by Giulio Romano. 3. *The Baptism of Constantine by St. Sylvester*, painted by Francesco Penni (Il Fattore), who has introduced his portrait in a black dress with a velvet cap. The scene is interesting as a contemporary representation of the baptistery of St. John Lateran. 4. *Constantine's gift of Rome to the Pope*, painted by Raffaello del Colle. The 8 figures of popes between these 4 subjects are said to be by Giulio Romano. The chiaro-scuro subjects are by Polidoro da Caravaggio; the Triumph of Faith on the roof is an inferior work by Tommaso Lauretti; the other paintings of the roof are by the Zuccari. During the siege of Rome in 1849 a French musket-ball came through the window of this chamber, but did no further damage than the erasure of half of the letter T in the inscription, "SIXTUS V. Pont."

From the Sala di Costantino a low door leads into the *Anticamera delle Stanze*, from which open the Capella di San Lorenzo on one side, and the Loggia of Raphael on the other; the former can be seen on private days, on application to the custode of the Stanze, for a small fee. Visitors on public days

will do well to recollect that, although exit from the Anticamera into the Loggia of Raphael is permitted, entrance from the latter is rigorously forbidden; so that to get back to the picture-gallery and Stanze, they must retrace their steps all the way from the entrance of the Galleria Lapidaria of the Museum.

Capella di San Lorenzo.—This little chapel, which adjoins the Hall of Constantine, is interesting in the history of art for its remarkable frescoes by *Beato Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only part of the Vatican palace which is older than the time of Alexander VI. The frescoes are illustrative of different events in the life of St. Stephen and St. Lawrence. Those on the walls are—*First Series*: 1. The Ordination of Stephen. 2. Stephen giving charity; 3. His preaching, a fine expressive composition; 4. His appearance before the Council at Jerusalem; 5. His Expulsion; 6. The Stoning. *Second Series*: 1. The Ordination of St. Lawrence; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution; 4. The Saint carried before the Emperor; 5. His Martyrdom. In the *lunettes* are 4 Fathers and 4 Doctors of the Church; on the *roof* are the 4 Evangelists. These interesting works have been finely preserved; and Lanzi says that all critics were delighted to bestow upon them the highest praise.

LIBRARY.

The entrance to the Library is from the Galleria Lapidaria of the Museum.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran by St. Hilary as early as the 5th century. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III.

These losses were not repaired until the time of Sixtus IV. whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his 3 immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the elector palatine, captured at Heidelberg by de Tilly, and presented to pope Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, passed into the library; it comprehended all the valuable treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin

and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of Humboldt, applied to Pius VII. for the restoration of some of the manuscripts which had been plundered from the Heidelberg library by De Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German scholar and historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Sclavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books is not more than 30,000, though it has been loosely stated at 100,000 volumes. The library is open daily for study from 9 in the morning until noon, excepting during the recess, which begins on June 16th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed, and the accommodation is so limited that only those who wish to consult MSS. can find places. The fee to the custode for a party is from 2 to 5 pauls.

The *Entrance Hall* contains in a glass case a fine papyrus relating to the funeral rites of the Egyptians. In the adjoining room, called the Chamber of the Scribes, is a series of portraits of the cardinal librarians; that of Cardinal Giustiniani is by Domenichino. The ceiling is painted by Paul Brill and Marco di Firenze.

The *Great Hall*, which forms the chief body of the library, is divided by pilasters into 2 portions, and is decorated with frescoes by Scipione Cajetani, Paris Nogari, Cesare Nebbia, and other artists, representing the history of the library, the general councils of the Church, and the buildings erected by Sixtus V. From this we enter the immense *double gallery*, celebrated for the effect of its perspective. Attached to the pilasters and the walls are the painted cabinets or presses which contain the books; these are shut with close doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he is surrounded by the first literary treasures in the world. On one of the pillars of the great hall is an old *Russian Calendar* on wood. A more interesting object is the Sarcophagus of white marble, containing the winding-sheet of asbestus, found about 2 m. beyond the Porta Maggiore. Two fine tables of granite, supported by bronze figures by Valadier, and a beautiful column of Oriental *alabastro fiorito*, will not fail to attract attention. The Candelabra of Sèvres china were presented to Pius VII. by Napoleon, and the fine vase from the same manufactory to Leo XII. by Charles X.

The *Galleries* which open from the extremity of the Great Hall contain the presses with the manuscripts. In the 1. gallery are the sitting statues of Aristides, the sophist of the 2nd century, and of St. Hippolytus, with a modern head, bishop of Porto in the 3rd century, seated in the pastoral chair, on which is engraved the celebrated Paschal Calendar, composed to combat the heresy of those Christians who observed Easter on the same day as the Jews: it was found in the catacombs of S. Lorenzo. On one of the walls is an interesting view of St. Peter's, as intended by Michel Angelo. At the end of this gallery is the *Museum of Christian Antiquities*, containing an interesting collection of lamps, paintings, glass vessels, gems, personal ornaments, and other relics of the early Christians,

found in the catacombs. One of the most remarkable collections is that of the different instruments of torture by which many of the early Christians suffered martyrdom. The bas-reliefs on the walls were taken from the sarcophagi in the catacombs; they are highly interesting, not only as examples of Christian art, but as illustrations of the religious feelings of the time. Some of them are symbolical of the consolations of Christianity in relation to death and sin; the history of Moses and of Jonas and the miracles of the Saviour are the most remarkable subjects. Among the other collections are amber vessels with reliefs and Christian symbols, carvings in ivory, and other objects which scarcely require enumeration. In the 14th press is the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century. The next chamber, called the *Stanza de' Papiri*, contains a valuable series of diplomas and charters from the 5th to the 8th century; on the walls are historical frescoes by Mengs. The room that follows contains a very interesting collection of Byzantine and early Italian paintings; in the farthest room of this wing was placed the cabinet of medals, which was plundered of so many of its treasures by one of its own curators during the absence of the court in 1848-9, since which it has been removed into another part of the library. The number ascertained to be missing is considerable. Some of these medals were of great rarity, and their loss is a public misfortune—an irreparable loss, the greater part being melted down. Some were unique gold coins, chiefly of the Roman series, amongst which was the medal of Antinous, one of the largest specimens of gold coins which have been handed down from antiquity. In a chamber leading from the room of ancient Christian paintings is a very interesting portrait of Charlemagne in fresco, as old probably as the 8th century, and the celebrated *Nozze Aldobrandini*, found in the Baths of Titus in 1606, during the

pontificate of Clement VIII. It became the property of that pope, and has therefore been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most beautiful specimen of ancient painting in the world, until the discoveries at Herculaneum deprived it of its glory. Many celebrated painters made it their frequent study, and a copy by Nicholas Poussin is preserved in the Doria palace. Although injured by restorations, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini by Pius VII. for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis: the costume and the accessories are Greek, which seems to set at rest the idea of the Italian antiquaries that the subject was suggested by Catullus. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be consoling her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure resting on an altar, and holding what appears to be a shell. On the rt. of the picture is a group of 3 figures standing near a tripod: one holds a *tazza*; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which no-

thing bacchanalian offends the eye or invades the chaste keeping of the scene." The other antique paintings preserved in these rooms were found chiefly in the neighbourhood of the Via Appia; they represent Pasiphae, Scylla, Myrrha, &c. The room containing the cabinet of ancient and modern engravings, begun by Pius VI., and completed by Pius VII., has a ceiling painted by Guido. Another room adjoining contains a curious collection of objects in terra-cotta, found among the ruins of Rome, and arranged and presented by Cajetano Marini. Opening out of the former medal-room is a series of 4 chambers called the *Appartamento Borgia*, containing printed books, illustrated works, and the library of works on art, formed by Cicognara. These chambers were built by Alexander VI., from whom they derive their name. *Chamber I.*, remarkable for its ceiling, decorated with paintings and stuccoes by *Giovanni da Udine* and *Pierino del Vaga*; the planets are said to be from the designs of Raphael. Among the ancient bas-reliefs preserved on the walls, the following are the most interesting:—2. A procession with Lictors, found in the Forum of Trajan. 4. Two Boxers. 11, 13. Portions of the frieze of the Ulpian Basilica, representing children, chimæras, and arabesques, beautifully worked. *Chamber II.*, the roof painted in fresco by *Pinturicchio*. In the lunettes are represented the Annunciation, the Nativity, the Adoration of the Magi, the Resurrection, with a portrait of Alexander VI., the Ascension, the Descent of the Holy Ghost, the Assumption of the Virgin. Antiques:—2. The departure of a Warrior. 3. Peleus and Thetis, Diana and Endymion. 6. Education of Jupiter; in the centre of this room is a very beautiful altar or vase representing a drunken Silenus, and the sacrifice of a hog. *Chamber III.*, the roof painted in fresco by *Pinturicchio*, representing St. Catherine before the Emperor Maximian; St. Antony Abbot visiting St. Paul the Hermit; the Visitation; the Martyrdom of St.

Sebastian: Susanna in the Bath; St. Barbara flying from her father. Over the door is the portrait of Giulia Farnese, the mistress of Alexander, as the Madonna. *Chamber IV.*, painted by *Pinturicchio*, with allegorical figures of the Virtues and Sciences. Antiques:—A collection of terra-cotta ornaments, lamps, &c., bequeathed to the museum by the celebrated antiquary d'Agincourt; fragments of a bronze biga found at Roma Vecchia, with modern wheels and other restorations. These rooms contain several fine specimens of architectural decorations, friezes, capitals of columns, &c., remarkable for their elaborate sculpture.

The *Gallery* on the right of the Great Hall contains the presses with the printed books, and is ornamented with indifferent frescoes illustrating events in the history of Pius VI. and Pius VII. It contains a small museum of antiquities in bronze, ivory, glass, &c., consisting principally of lamps, vases, and personal ornaments; some antique mosaics, mediæval carvings in ivory, and the collection of cameos in pietra-dura by Girometti, purchased by Gregory XVI. The most curious remains are the nails, tiles, and other fragments of the framework of Cæsar's villa on the lake of Nemi, long supposed to be the timbers of an ancient vessel.

The principal manuscript treasures of the library are the following:—The *Bible of the 6th century*, in capital letters, containing the oldest version of the Septuagint, and the first Greek version of the New Testament. The *Virgil of the 4th or 5th century*, in capital letters, with 50 miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. The *Terence* of the 9th century, with miniatures. The versions of Virgil and Terence were in the library of Cardinal Bembo, and passed with its other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, rcello Pandonio, the Neapolitan. A *Terence* of the 4th or 5th, the oldest known. *Fragments*

of a *Virgil* of the 12th century, the *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Mai under a version of St. Augustin's Commentary on the Psalms. The *Palimpsest of Livy*, lib. 91, from the library of Christina queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the 14th century, with commentaries by Triveth, an English contemporary scholar, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar, of the 10th century, ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzen* of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1490, beautifully written and illuminated, from the Urbino library. The *Parchement Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the *history of Joshua*. The *Officium Mortis*, with beautiful miniatures. The *Codex Mexicanus*, a calendar of immense length. The dedication copy of the *De Sacramentis of Henry VIII.*, printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page,

"Anglorum rex Henricus, Leo Decime, mittit.
Hoc opus et fidel teste et amicitie."

The *Letters of Henry VIII. to Anne Boleyn*, 17 in number; 9 are in French, and 8 in English. The *Dante* of the

15th century, with miniatures by Giulio Clovio, from the Urbino library. The *Dante del Boccaccio*, in the handwriting of Boccaccio, with notes said to be by Petrarch. *Tasso's Autographs*, containing a sketch of the first 8 cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays* and *Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess *Matilda*, with her full-length portrait, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federigo di Montefeltro*, by *Muzio*, and of *Francesco Maria I. della Rovere*, by *Leoni*, with miniatures by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Malanckthon*, 1556.

Among the printed books are some of the most beautiful copies of *princeps* editions, and others which have acquired celebrity from their extreme rarity. The most remarkable of these are the following:—The *Epistles of St. Jerome*, printed at Rome in 1468; only 2 other copies are known. The *princeps* edition of *Aulus Gellius*: it bears the imprint of Rome, 1469. The *Polyglot of Cardinal Ximenes* (1514-17); only 3 other copies known. The *Aldine Greek Bible* of 1518: and the *Arabic Bible* printed at Rome in 1671.

Manufactory of Mosaics.—Travellers who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the interesting studio in which they are manufactured. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art, and a full apprecia-

tion of the different schools, is requisite to do justice to the subjects which are thus invested with immortality; and some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution.

Gardens of the Vatican.—Few travellers visit these interesting gardens, which deserve to be better known to the tourist: they are entered from the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large niche, containing the 2 bronze peacocks and the colossal pine-apple, 11 feet high, found in the mausoleum of Hadrian, and supposed by some antiquaries to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the ineffectual attempt of Fontana to raise the shaft, which was discovered at the same time. It is 11 feet high and 12 feet broad, and is ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column. A staircase leads from the quadrangle of the Giardino della Pigna to the terrace of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to play. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks are made to play in this garden. In one place the visitor is made to stand on a circular spot to admire the bronze Pigna, when water is made to flow around him. A simil-

mischievous device awaits him as he unpreparedly passes to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill to the fortified enceinte of the walls. They are very extensive, with casinos, formal flower-gardens, long alleys bordered with box-wood hedges, and even rides where the pope can take horse exercise, which court etiquette would prevent his doing out of his own grounds.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federico Zuccari, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzeto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by Canova. In the upper part of the gardens a portion of the mediæval wall with two fine round towers is still standing, beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enfilades the road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1849.

The *Pontifical Armoury*, near the Sacristy of St. Peter's, contains the iron armour of the Constable de Bourbon, a melancholy record of the cruel pillage which desolated Rome more than all the attacks of the barbarians, neither sparing the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum at the Collegio Romano.

THE CAPITOL.

The square of palaces which now occupies the summit of the Capitoline Hill under the name of the *Piazza del Campidoglio*, was built by Paul III. from the designs of Michael Angelo.

The effect as we approach it from the Corso is imposing, although it may disappoint our preconceived ideas of the Roman Capitol. The easy ascent by steps *a cordoni* was opened in 1536, on the occasion of the entrance of the emperor Charles V.

At the foot of the central stairs are 2 Egyptian lionesses, in basalt, brought here by Paul IV. from the ch. of S. Stefano in Cacco. On the summit of the steps, at the angles of the balustrades, are 2 colossal statues, in Pentelic marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century. Near these are the celebrated marble sculptures called the *Trophies of Marius*. We have already noticed this misnomer in the description of the fountain where these sculptures were discovered. Their style shows that they are imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Septimius Severus, though the excellent workmanship evidently bespeaks an earlier period of art. Next are the statues of Constantine and his son, found in the baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the celebrated *Milliarium*, or milestone, which marked the first mile on the Via Appia: it was found in 1584 in the Vigna Naro, a short distance beyond the Porta San Sebastiano, and is inscribed with the names of Vespasian and Nerva. In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this circumstance alone which preserved it from destruction. It first stood near the arch of Septimius Severus; it was then placed in front of the Lateran, and was moved to its present position by Michael Angelo in 1538. It stands on a pedestal of marble made out of a single block of an architrave found in the Forum of Trajan. It

is the only entire equestrian statue in bronze which has been preserved to us as a specimen of ancient art, and is admitted to be the finest equestrian statue in existence. It was originally gilt, as may be seen from the traces still visible on the horse's head. The admiration of Michael Angelo for the statue is well known; it is related that he said to the horse *Cammina*, and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of the *Custode del Cavallo*, at a salary of 10 scudi a month. A bunch of flowers is annually presented to the chapter of the Lateran basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in 1347, it played an important part in the rejoicings which celebrated Rienzi's elevation to the rank of tribune. On that memorable occasion wine was made to flow out of one nostril and water out of the other.

On the 3 sides of the piazza are the 3 separate buildings designed by Michael Angelo. The central building is the palace of the Senator; that on the rt. is the palace of the Conservators; that on the l. is the Museum of the Capitol.

PALACE OF THE SENATOR,

Founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michael Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is ascended by a double row of steps. At the base is a large fountain constructed by Sixtus V., and ornamented with 3 statues: that in the centre is Minerva, a fine figure in Parian marble with porphyry drapery, found at Cora, and commonly called the statue of Rome triumphant: the 2 others are colossal figures of river gods, in Parian marble, representing the Nile and the Tiber, found in the Colonna gardens, and referable to the time of the Antonines.

Rome.

The principal apartment in this palace is the hall in which the Senator holds his court: it contains statues of Paul III., Gregory XIII., and Charles of Anjou as Senator of Rome in the 13th century. In the upper rooms are the offices of the Municipality, the local courts of Police, the apartments of the Academy of the Lincei, and, above all, the recently constructed Observatory of the Capitol. From this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in detail in a preceding page. The great bell of the Capitol, the celebrated Patarina, captured from Viterbo in the middle ages, is suspended in this tower, and is rung only to announce the death of the pope and the beginning of the Carnival. In the lower floor, occupying the portico of the Tabularium, is the Museum of Ancient Architecture, and lower down still the passages leading to some interesting remains of the substructions of the Capitol and of the Tabularium, well deserving a visit.

[The museums and gallery of the Capitol are open to the public on Mondays and Thursdays, from 1½ until 4 P.M. Admission at other times is easily obtained by a small fee to the *custode*.]

PALACE OF THE CONSERVATORS,

On the W. side of the square, containing the Protomoteca, or collection of busts of illustrious men, the Gallery of Pictures, the Bronze Wolf, &c. Under the arcade on the rt. hand is a colossal statue of Julius Cæsar, the only statue of the emperor which is recognised as authentic. On the l. is a statue of Augustus in a military dress, with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In different parts of the court are several interesting fragments: a colossal marble head of Domitian; the large marble cippus of Agrippina, wife of Germanicus, with a very interesting inscription; 2 fragments of porphyry columns found in the basilica of Con-

K

stantine; the group of the lion attacking a horse, found in the bed of the *Almo*, remarkable for its fine workmanship and for the restorations of Michael Angelo; a hand and head of a colossal bronze statue, formerly supposed to be the remains of a statue of Commodus. This head has been identified by some antiquaries with that which Commodus placed on the colossus of Nero; but Nardini has disposed of this theory by adverting to the fact that the statue of Nero was of marble: he considers that it more probably belonged to the bronze statue of Apollo which stood in the Palatine library. Winckelmann also rejected the idea that it is the head of Commodus. In the back part of the court are the statue of Rome triumphant; the keystone of the Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive kings, in grey marble; and the Egyptian statues of Ptolemy Philadelphus and Arsinoë, with hieroglyphics on their backs. The feet and hand of another colossal statue, in marble, are interesting fragments; they were formerly supposed to belong to the head of Domitian described above, but they differ from it both in workmanship and proportion.

Protomoteca, a suite of 8 rooms presented to the Arcadian Academy by Leo XII. They contain a series of busts of illustrious personages, including those which formerly stood on the cornice of the Pantheon. I. In this room are suspended the regulations of Pius VII., defining the privilege of admission to this new Temple of Fame. The 6 busts of eminent foreigners preserved here, placed in the Pantheon among the native worthies, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Pousin, Raphael Mengs, Winckelmann, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. II. Containing the busts of great artists of the 18th, 14th, and centuries, executed entirely at the

cost of Canova. Among them are Brunelleschi, Niccolò da Pisa, Giotto, Orcagna, Massaccio, Lorenzo Ghiberti, Beato Angelico da Fiesole, and Donatello. III. The bust of Pius VII., by Canova. Busts of celebrated artists of the 16th century, all of which, with the exception of that of Raphael, were also executed at the cost of Canova. Among them are Titian, Michael Angelo, Bramante, Leonardo da Vinci, Correggio, Palladio, Fra Bartolommeo, Paolo Veronese, San Michele the architect, Andrea Mantegna, Luca Signorelli, Perugino, Andrea del Sarto, and Marc Antonio Raimondi the celebrated engraver: the bust of Raphael was executed at the cost of Carlo Maratta. IV. Busts of artists of the 16th, 17th, and 18th centuries: Marchi the military architect and engineer, Giulio Romano, Domenichino, Caravaggio, Sebastiano del Piombo, Ghirlandais, and Giovanni da Udine, presented by Canova; Annibale Caracci, executed at the cost of Carlo Maratta; and the following, contributed chiefly by the families of the artists: Marco Benefial, Flaminio Vacca, Pierinodol Vaga, Taddeo Zuccari, and Bartolommeo Baronino. V. Busts of Pickler the celebrated engraver on gems, Cajetano Rapini, Pietro Bracci, Camillo Rusconi, Pietro Berettini, and Piranesi, executed at the cost of Canova. VI. Busts of eminent Italians in every branch of knowledge: Dante, Tasso, Columbus, Galileo, Muratori, and Tiraboschi, all presented by Canova; Alfieri, Petrarca, Ariosto, Trissino, Goldoni, and Metastasio; Vittoria Colonna, presented by her collateral descendant the princess Torlonia; Annibale Caro, by the duchess of Devonshire; Bodoni the celebrated printer, Aldus, Venuti the antiquary, Morgagni the anatomist, Verri author of the *Notti Romane*, Daniele Bartoli, and Beccaria. VII. This chamber contains a monument to Canova, executed by *Fabris*, at the cost of Leo XII. VIII. Busts of celebrated musicians and composers: Cimarosa, by Canova, presented by Cardinal Consalvi; Antonio Maria Sacchini, by Dannery; Corelli, by

Cardinal Ottobuoni; and Paisiello, by his sister.

At the foot of the staircase, Michael Angelo's restoration of the Duilian Column, with the celebrated fragment of the ancient inscription, will not fail to attract attention: it is noticed at length in our description of the column. On the staircase are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being there represented as a marsh. The other reliefs were found near the ch. of S. Luca in the Roman Forum, and represent the leading events in the life of Marcus Aurelius. On the walls of the landing-place are 2 other bas-reliefs, representing Marcus Aurelius on a pedestal addressing the people, and the apotheosis of Faustina, from his triumphal arch in the Corso, demolished by Alexander VII.; they are interesting fragments of a good style of art.

Halls of the Conservatori, not open to the public, but access is easily obtained by a small fee to the custode.

1st Room, painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble statue of Leo X.; another of Urban VIII., by Bernini; and one of Innocent X., in bronze, by Algardi.

2nd Room, painted by *Lauretti*, with subjects from the history of republican Rome: Mutius Scaevola burning his right hand before Porsena, Brutus condemning his two sons to death, Horatius Coclès on the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Naupactos; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and

Carlo Barberini, brother of Urban VIII.

3rd Room, painted in fresco by *Danièle da Volterra*, with subjects taken from the Cimbric wars. This hall contains the famous *Bronze Wolf of the Capitol*, one of the most interesting monuments of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome!
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild
teat,
Scorch'd by the Roman Jove's ethereal dart,
And thy limbs black with lightning—dost
thou yet
Guard thine immortal cube, nor thy fond charge
forget?"

It would be easy to fill a volume with a mere examination of the controversies to which this celebrated monument has given rise. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as the wolf of Cicero, while Winckelmann and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of Cicero. The wolf of Dionysius was "an ancient work of brass," standing, when he saw it, at the temple of Romulus under the Palatine. The wolf of Cicero is mentioned by the orator both in prose and verse, in the Cataline orations, and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teats of a wolf which was struck with lightning, and which his hearers remembered to have seen in the Capitol:—"Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactantem, uberibus lupinis inhiantem fuisse meministis."—*Catilin.*, iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; while the gilding, still traceable on the monument before us, and the fractures in the hind legs, which appear to have been caused by lightning, have induced the most judicious writers to regard it as the one celebrated by Cicero in the passage

above quoted. There is no doubt of its high antiquity: the workmanship is manifestly of a very early period, at least the workmanship of the wolf; for the twins, in the opinion of Winckelmann, are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It would lead us beyond our limits to follow the authorities on this subject; but the reader will find the whole question ably examined in Sir John Hobhouse's note to the passage of Childe Harold which we have quoted above. In regard to the main fact, "it is," he says, "a mere conjecture where the image was actually dug up; and perhaps, on the whole, the marks of the gilding and of the lightning are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city, and is certainly the figure, if not the very animal, to which Virgil alludes in his beautiful verses:—

"Geminis hunc ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere lingua."

Among the other objects in this chamber the following are remarkable:—The bronze statue of the youth extracting a thorn from his foot; a bust of Junius Brutus, a noble head; Diana Triformis; a bas-relief of a sarcophagus, representing the gate of Hades between genii, emblematical of the four seasons, not older probably than the 4th century; and an interesting bas-relief, representing a splendid edifice, called the Temple of Solomon, with a team of oxen drawing a vehicle laden with architectural decorations.

4th Room, containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum, belonging to the Temple of Minerva Chalcidica. These interesting inscriptions contain a

list of all the consuls and public officers from Romulus to the time of Augustus: they are much mutilated, and broken into numerous fragments; but the inscriptions are still legible, and have been illustrated with great learning by Cav. Borghesi of San Marino. The records preserved by these inscriptions have not been uniformly kept; after B.C. 143 they become imperfect, several magistrates after that time are altogether omitted, and only one of the 10 tribunes is mentioned.

5th Room (Hall of Audience), containing a bust in rosso antico, supposed to be Appius Claudius, a bust of Tiberius, 2 bronze ducks found among the ruins in the gardens of Sallust, a head of Medusa by *Bernini*, and a bust of *Michael Angelo*, said to be sculptured by himself; the head is bronze, and the bust white marble. A Holy Family in this room, after Raphael, is attributed to *Giulio Romano*. There are several ancient busts in this room—Alcibiades, Socrates, Diogenes, and Sappho, and a modern one of Gabriele Traerno, one of the few executed by Michael Angelo.

6th Room, ornamented with a frieze in fresco by *Annibale Caracci*, representing the triumphs of Scipio Africanus. The walls are hung with tapestry, made in the hospital of San Michele from the designs of Rubens. The busts in the four corners of this room are uncertain, but have been called Ariadne, Poppæa, wife of Nero, &c.

7th Room, painted in fresco with subjects taken from the history of the Punic wars, by *Sodoma* (?); they were formerly attributed to Perugino or his school. The statues called Cicero and Virgil are mere names, unsupported by any authority.

8th Room, a chapel containing a Madonna and Child throned, with 2 adoring angels in the heavens, by *Pinturicchio*, full of beauty and expression; the Evangelists, by *Caravaggio*; the Eternal Father, on the roof, by the *School of the Caracci*; Sta. Cecilia, S. Alexis, S. Eustachius, and B. Luigia Albertoni, by *Romanelli*.

GALLERY OF PICTURES,

Founded by Benedict XIV. in the beginning of the last century. Although more numerous than the Vatican Pinacotheca, it contains few important works, and by far the greater part of the collection consists of second-rate and even third-rate pictures. It is open on the same days as the Museum.

First Room.—*Pietro da Cortona*. 47. Rape of the Sabines, very spirited. 224. Triumph of Bacchus. The Virgin adoring the Saviour.—*Garofalo*. 65. Sta. Lucia. 8. Madonna, with angels, and 4 doctors of the Church. 54. Marriage of St. Catherine. Two Holy Families. Holy Family, with a rough sketch of the Circumcision at the back.—*Guido*. 61. Portrait of himself. 59. St. Jerome. 2. The blessed Spirit soaring to Paradise. *Velasquez*. A portrait, finely coloured.—*Dosso Dossi*. 27. Christ in the Temple.—*Annibale Caracci*. Charity. Madonna and Child, with St. Cecilia and a Carmelite saint. 70. Another Madonna and Child, with St. Francis.—*Guercino*. 34. The celebrated Persian Sibyl. St. John the Baptist.—*Correggio*. 28. Marriage of St. Catherine, a repetition of the celebrated picture in the museum at Naples.—*Albani*. Madonna and the Saviour.—*Tintoretto*. 26. The Magdalen, signed by the painter.—*Romanelli*. 192. David with the head of Goliath. St. Cecilia.—*Agostino Caracci*. 23. Sketch of the Communion of St. Jerome, in the Gallery of Bologna.—*Daniele da Volterra*. 13. St. John the Baptist.—*Domenichino*. 20. The Cumæan Sibyl, an inferior repetition of the celebrated picture in the Borghese gallery.—*N. Poussin*. 7. Triumphs of Flora, a repetition of the same subject in the Louvre.—*Carlo Caliari*, son of Paolo Veronese. Holy Family.—*Rubens*. 89. Romulus and Remus.—*Caravaggio*. 76. Meleager, in chiaro-scuro.

Second Room.—*Pietro da Cortona*. 190. Defeat of Darius at Arbela.—*Garofalo*. Adoration of the Magi. 169. Madonna in glory. 166. Madonna, with 2 saints, in glory. 161. The Annunciation.

168. Madonna and Child, with St. John.—*Lodovico Mazzolino*. 201. Christ disputing in the Temple.—*Guido*. Love. 188. Europa. Polyphemus. 116. St. Sebastian, a celebrated picture.—*Barroccio*. The Ecce Homo.—*Titian*. 123. The Woman taken in Adultery. A portrait. The Baptism of Christ.—*Giulio Romano*. 35. Judith.—*Fra Bartolommeo*. 27. The Presentation in the Temple.—*Andrea Sacchi*. Holy Family.—*Annibale Caracci*. St. Francis.—*Bassano*. Judgment of Solomon. 92. Head of an old man.—*Guercino*. 143. Sta. Petronilla, considered by many as his masterpiece, perhaps the finest picture in the gallery; it was formerly in St. Peter's, where it has been replaced by a mosaic copy. St. Matthew. 117. Augustus and Cleopatra. St. John the Baptist.—*Lodovico Caracci*. St. Francis. Holy Family. 119. St. Sebastian. Sta. Cecilia.—*Caravaggio*. 28 A. Gipsy fortune-teller.—*Perugino*. 127. Virgin, Child, and 2 angels.—*Giovanni Bellini*. 189. St. Bernard. 132. His own portrait.—*Salvator Rosa*. Landscapes.—*Venusti* (?). 134. Portrait of Michael Angelo, formerly attributed to himself.—*Romanelli*. 21. Innocence with the dove.—*Domenichino*. 103. St. Barbara, a half-length, very fine.—*Paolo Veronese*. 124. The kneeling Magdalen. 224. Rape of Europa, a repetition of the masterpiece in the ducal palace at Venice.

The pictures formerly in the Secret Cabinet of the Capitol have been transferred to the gallery of the Academy of St. Luke's; and will be noticed under that head.

MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservatori, contains the Museum of the Capitol. It was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. It is an interesting collection, but is much less extensive than that of the Vatican. At the bottom of the Court is the colossal recumbent statue of a river god, well known by the

popular name of *Marforio*: it was long placed near the arch of Septimius Severus, and became famous as the vehicle for the replies to the satirical witticisms of Pasquin. The 2 sarcophagi found in the catacombs of S. Sebastian are interesting for their bas-reliefs. In the *Vestibule* are the following objects:—1. Endymion and his dog. 3. Colossal statue of Minerva. Consular fasces in bas-relief. 4. Fragment of a statue of Hercules with the Hydra. 5. Apollo. 7. Semi-colossal Bacchante. 9. A Roman province (Dacia?), found near the temple of Antoninus Pius. 10. Colossal head of Cybele, found in Hadrian's villa. 21. Colossal statue of Diana. 23. Polyphemus. 24. Mercury. 26. Hadrian in his sacrificial robes, found near S. Stefano Rotondo. 29. Colossal statue of a warrior, probably Pyrrhus or Mars, found on the Aventine. 30. Hercules killing the Hydra. 31. A finely draped fragment of a female figure; near this is an elaborate specimen of sculpture in porphyry. There are several beautiful fragments of the bases and capitals of the columns from the Temple of Concord in this vestibule, which will interest in a high degree the architect, from the elaborate manner in which they are executed. At the extremity of the corridor, on the rt., is the

Hall of Inscriptions, containing a collection of imperial and consular inscriptions, from Tiberius to Theodosius. The most interesting object in this hall is the *Sarcophagus* found a few years ago outside the Porta San Sebastiano. The bas-relief on the front is extremely interesting and of great value as a work of art, being one of the finest known examples. It represents the battles of the Gauls and Romans. The Gauls have cords round their necks, precisely as we see in the Dying Gladiator. Among the other interesting objects are the square altar of Pentelic marble, with bas-reliefs in the oldest style of Greek sculpture, representing the labours of found at Albano; and 13, altar of T. Statilius Aper, the public buildings, with

reliefs in which the trowel, the compasses, the plummet, the foot, and various instruments of his business are introduced. They show that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11.56). 10. A *Milliarium*, marked VII., of the time of Maxentius, the inscription being in bad Latin, and the spelling much altered.

Hall of the Sarcophagus, so called from the fine sarcophagus of Pentelic marble, celebrated for its bas-relief representing the history of Achilles. The subject of the principal front is the quarrel between Achilles and Agamemnon. The subject of one of the sides is the departure of Achilles from Scyros; and of the other, his resolution to avenge the death of Patroclus. At the back is a fine relief of Priam interceding for the body of Hector. This interesting sarcophagus was found in the tumulus called the Monte del Grano, on the road to Frascati, 3 m. from the gate of S. Maria Maggiore. The celebrated Portland Vase, now in the British Museum, was found in it. The 2 figures on the lid of the sarcophagus were formerly supposed to represent Alexander Severus and Mamea his mother; but this idea is now rejected. 4. Mosaic representing Hercules conquered by Love, found at Porto d'Anzio. 11. Sitting statue of Pluto with Cerberus, found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the wall of this room.

Staircase.—On the walls of the staircase are the celebrated fragments of the *Pianta Capitolina*, the plan of Rome engraved on marble, found in the Temple of Remus in the Roman Forum, and supposed to be of the time of Septimius Severus or Caracalla. These fragments, in 26 compartments, are invaluable to the Roman topographer, and have more than once enabled us to throw light on disputed questions connected with the antiquities—one of the most perfect fragments containing a large portion of the ground-plan of the Theatre of Marcellus.

The *Gallery*.—Opposite to the staircase are 2 finely-preserved busts of Marcus Aurelius and Septimius Severus. The walls of the gallery are covered with the inscriptions found in the Columbaria on the Appian. Among the busts and statues are the following:—
 2. Bust of Faustina, wife of Antoninus Pius. 5. Silenus. 10. Curious monumental relief: the deceased appears to be represented in the act of making his will. 12. Satyr playing on a flute. 18. An antique repetition of the *Cupid of Praxiteles*, of which we have already noticed an example in the Museo Chiaramonti of the Vatican. 17. Cecrops. 19. Agrippina and Nero. 21. Marcus Aurelius. 23. The laughing Bacchus. 27. Paris. 28. Sarcophagus, with bas-reliefs of the rape of Proserpine. 29. An octagonal cinerary urn, with 7 finely-sculptured Cupids, in relief. 34. Niobe. 36. A Discobolus, badly restored, as a wounded warrior. 37. A wine vase, with satyrs and bacchantes in low relief. 38. Colossal bust of Juno, the grandest bust of the goddess in existence, very beautiful and feminine, and finely preserved. 42. The Della Valle Jupiter, so called from the family to whom it belonged. 44. Diana Lucifera. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus. 50. Bust of Plato. 51. Phocion. 53. Psyche with the wings of a butterfly. 54. Bust of Antinous. 55. Venus. 56. A female sitting; the drapery, though coarsely executed, has considerable grandeur of style. 57. Jupiter Ammon. 59. Ceres. 62. Tiberius. 63. Bacchus, with the panther. 64. Fine statue of Jupiter, with the eagle: on the altar underneath is a bas-relief giving the history of the vestal Quinctia drawing the ship, with the portrait of Cybele on her waist. 65. Jupiter Serapis. 67. Bust of Hadrian, in alabaster. 71. Minerva, found at Velletri; formerly in the Nuovo Braccio of the Vatican. 73. Silenus. 74. Domitius Enobarbus, father of Nero. 75. Caracalla. 76. The noble vase of white marble which formerly gave the name of "*Hall of the Vase*" to the next hall,

in which it stood. It was found near the tomb of Cæcilia Metella. It stands on a circular pedestal, with bas-reliefs of 12 divinities, found at Nettuno, considered by Winckelmann as an undoubted monument of Etruscan art, and by other authorities as an example of the early Greek style. It was evidently the mouth of an ancient well; the marks of the cords are still visible. The divinities are arranged in the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan.

The *Reserved Cabinet*, a small room on the rt. of the gallery, may be seen on any other than the public days by giving a paul to the custode. It contains the VENUS OF THE CAPITOL, one of the most noble of all the representations of this goddess; it is in beautiful Pentelic marble; it was found in the Suburra, and so entire that the only parts fractured were the point of the nose and one of the fingers. Leda and the Swan, of very inferior workmanship; and the Cupid and Psyche found on the Aventine, two finely-proportioned and most graceful figures.

Hall of Bronzes, called also the Hall of *Camillo*, from the fine statue of a boy on a triangular altar, supposed to be one of the 12 Camilli, or young priests instituted by Romulus. 2. Bronze vase found in the sea at Porto d'Anzio, with a very curious Greek inscription, stating that it was presented by Mithridates king of Pontus to the college of Gymnasiarchs. 36. A group of Diana Triformis, in bronze, as Diana, Luna, and Hecate. 37. The celebrated Iliac Table, containing the history of the Iliad and the fall of Troy, by Stesichorus, with the deliverance of Æneas; engraved and illustrated by Fabretti, who refers it to the time of Nero. 39. Sacrificial tripod. 40. Roman weights, scales, measures, a statera, or steelyard, &c. 41. Triumph of Bacchus. The bronze foot found at the base of the Pyramid of Caius Cestius, and supposed to belong to a statue

which stood in front of the monument. 47. Diana of Ephesus, the Multimammas, as the nurse of all things. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 100. A small sarcophagus, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 101. The celebrated mosaic of PLINY'S DOVES, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is composed of natural stones, so small that 760 are contained in a square inch. It is supposed to be the mosaic of Sosus, described by Pliny in his 35th book, as a proof of the perfection to which the art had been carried in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur alie scabentes sese in cathari labro." It was found in Hadrian's villa in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII. At the extremity of the room, on a shelf, are the 2 large bronze globes, one of which formerly stood on a column in the Piazza Capitolina, and said to have come from Trajan's Column, and to have contained the ashes of that emperor. In the centre of the room is the bronze horse discovered in the Trastevere in 1849, with the Athlete now in the Braccio Nuovo at the Vatican, and a fragment of a brass bull of colossal dimensions. The horse is in a very dilapidated state, but from what remains does not appear to have been a work of very great merit. The head alone is perfect.

Hall of the Emperors.—On the walls interesting bas-reliefs, arranged in following order:—A. Triumphs of
hus, and children at the games of

the Circus. B. Bacchus on a tiger, with fauns and satyrs. C. The Calydonian boar-hunt, not antique. E. The Muses. F. A very beautiful relief of Perseus delivering Andromeda. G. Socrates with Philosophy, and Herodotus with History; these 2 bas-reliefs are casts from a sarcophagus in Paris. H. Endymion sleeping with his dog, found on the Aventine. I. Hylas carried off by the Nymphs. In the middle of the room is the celebrated sitting *Statue of Agrippina*, mother of Nero, remarkable for the ease of the position and the arrangement of the drapery. Around the room are arranged on 2 shelves 83 busts of the emperors and empresses in chronological order, a collection of great value, which presents us with authentic portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar (?). 2. Augustus. 3. The young Marcellus (?). 4. Tiberius. 6. Drusus. 8. Antonia, his wife. 10. Germanicus. 11. Caligula, in basalt. 13. Messalina, wife of Claudius. 15, 16. Nero. 18. Galba. 21. Titus. 23. Julia. 26. Nerva, supposed to be modern and by Algardi. 27. Trajan. 28. Plotina, wife of Trajan. 27. His sister Mariana. 29. His niece Matidia. 31, 32. Hadrian. 33. Julia Sabina, his wife. 34. Ælius Cæsar, his adopted son. 35. Antoninus Pius. 37, 38. Marcus Aurelius. 41. Lucius Verus. 42. His wife, Lucilla. 43. Commodus. 46. Clodius Albinus. 50, 51. Septimius Severus. 52. His wife, Julia Pia. 53. Caracalla. 54. Geta. 55. Macrinus. 67. Heliogabalus. 58. Julia Mammæa. 59. Maximus. 72. Tribonian. 82. Julian the Apostate.

Hall of the Philosophers.—The bas-reliefs on the walls are the following:—A. Frieze of a temple of Neptune. B. Death of Meleager. C. Calliope instructing Orpheus. F. An interment. G. Funeral procession. I. A victory. L. A sacrifice to Hygieia in rosso antico. M. A bacchic scene, with the name of Callimachus, found at Orta. In the centre of the hall is a fine marble sitting statue of Marcus Marcellus. Round

the room, on 2 shelves, are arranged 93 busts of philosophers, poets, and historians:—1. Virgil. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Aspasia (?). 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 24. Asclepiades. 27. Pythagoras. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the censor. 54. Sappho. 55. Cleopatra. 57. Lysias. 59. Herodotus (?). 60. Thucydides (?). 62, 64. Epicurus. 63. Double Hermes of Epicurus and Metrodorus. 68, 69. Masinissa. 72, 73. Julian the Apostate. 75. Cicero. 82. Æschylus. There are several heads of Plato which bear his name, but they are only bearded images of Bacchus.

The *Saloon*.—The 2 columns of *porta santamarble*, which are such conspicuous ornaments of the niche in this saloon, were found near the tomb of Cæcilia Metella. The 2 Victories which support the arms of Clement XII. are said to have been taken from the Arch of Marcus Aurelius in the Corso. In the middle of the hall are the following:—Jupiter, in black marble, on a circular altar found at Porto d'Anzio. The 2 beautiful centaurs in *bigio-morato*, amongst the finest works of ancient sculpture in Rome, were found in Hadrian's villa. On the base are the names of the sculptors, Aristeas and Papias of Aphrodisium. 3. A colossal statue of the infant Hercules, in green basalt, found on the Aventine. 5. Æsculapius, in *nero antico*, on a circular altar, both found at Porto d'Anzio. A satyr. 8. Apollo. 13. Minerva. 17. Colossal bust of Trajan with a civic crown. 1. Male statue with the head of Augustus. 19. Female statue with the head of Lucilla. 7. Lucius Antonius. 21. Hadrian, found near Ceprano. 28. Male figure in the toga. 20. Roman matron (Julia Pia?). 24. Hercules, in bronze gilt, found in the Forum Boarium; one of

the few statues in which the gilding is preserved. The altar underneath bears a dedication to Fortune. 10 and 15. Amazons. 26. An athlete. 28. A sibyl (?). 29. A muse. 30. Umentia, found on the Aventine. 31. Colossal bust of Antoninus Pius. 33. A hunter with a hare, found near the Porta Latina. 34. Harpocrates, with his finger on his mouth, found in Hadrian's villa, in 1744.

"Quilque premit vocem digitoque silentia
suadet." *Ov. Met. ix. 691.*

12. Hygeia. 24. Ptolemy Apion, as Apollo. 11. Two statues as Mars and Venus, found on the *Insula Sacra* at the mouth of the Tiber. 12. Isis with the lotus. 21. Statue of Mars.

Hall of the Faun.—On the wall is the celebrated Table of Bronze, inscribed with part of the *Lex Regia*, containing the *Senatus Consultum* conferring the imperial power on Vespasian—the very table on which Rienzi expounded to his followers the power of the Roman people. It was found near St. John Lateran. The reliefs on the walls occur in the following order:—A. Four cars drawn by 2 horses each, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. B. Vulcan as an armourer. C. Front of a Christian sarcophagus. 1. The celebrated *Faun* in *rosso antico*, found in Hadrian's villa, valuable not only for its rare material but for its fine sculpture: it stands on a mystical altar. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 6. A fine colossal head of Bacchus, also on a rostral altar. 7. This altar and the 2 preceding were found in clearing the harbour of Porto d'Anzio, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-reliefs representing the story of Diana and Endymion. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 20. Isis, restored with a head of Juno. 22. A repetition of the boy and goose in the gallery of the Candelabra of the Vatican, but far inferior in execution; altar beneath it is dedicated to the

27. *Sarcophagus*, with bas-reliefs of the battle of Theseus and the Amazons. Among them is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse, while another Amazon seizes his hand and intercedes for her companion. This group was mentioned by Flaxman in his lectures as one of the finest specimens of bas-relief.

Hall of the Dying Gladiator.—Nearly all the sculptures in this hall are of the highest character of art. The first, of course, is the celebrated figure from which it derives its name:—1. THE DYING GLADIATOR. There is little doubt that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the remarkable sarcophagus found a few years ago near the gate of San Sebastiano, and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed that it is the statue by Ctesilaus, the contemporary of Phidias, which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him." But that masterpiece was of bronze, and, if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The rt. arm and the toes of both feet are admirably restored.

"I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing
slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the
wretch who won.

ward it, but he heeded not—his eyes
with his heart, and that was far away;
he'd not of the life he lost nor prize,
here his rude hut by the Danube lay,

There were his young barbarians all at play,
There was their Italian mother—he, their sire,
Butcher'd to make a Roman holiday.
All this rush'd with his blood—shall he ex-
pire.

And unavenged? Arise, ye Goths, and girt
your ire!" *Childs Harold.*

One of the most accurate of critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling." It was found at Porto d'Anzio, by Cardinal Albani, about 1770, and was for some time in the gallery at the Villa Ludovisi, from which it was purchased by Clement XII. 3. A Ro-

man *Matron*. 5. The *AMAZON*, one of the grandest figures of its class—much finer than the repetition in the Vatican. 6. *Alexander the Great*. 7. Colossal statue of *Juno* (?), called the *Juno of the Capitol*. 9. *Marcus Brutus*. 10. A *Danaid* (?), called also *Electra* or *Pandora*. 11. A female figure, perhaps *Flora*, finely draped, found in *Hadrian's villa*. 13. The *ANTINOUS* of the Capitol, found in *Hadrian's villa*. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the *Antinous*," says *John Bell*, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from an accurate observance of the gentle bending of the knee, the half turning of the ankle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts." The statue contains on the rt. leg a red stain, supposed to have been introduced in repairing it; another occurs in the breast. 15. A repetition of the *FAUN OF PRAXITELES*. We have already noticed two others in the Vatican; this is the most beautiful of the three; it was found in the *Villa d'Estate at Tivoli*. 16. A girl playing with a dove. 17. A noble statue of *Zeno*, found at *Civita Lavinia*, in a villa of *Antoninus Pius*. 2. *Apollo* holding the lyre, found in the sulphurous waters on the road to *Tivoli*.

THE LATERAN.

The Lateran was the palace of the popes from the time of *Constantine* to the period of the return of the Holy See from *Avignon* (1377), when *Gregory XI.* transferred the papal residence to the Vatican. The ancient palace was destroyed by fire in the pontificate of *Clement V.*, and was rebuilt by *Sixtus V.* from the designs of *Fontana*. It was converted into a public hospital by *Innocent XII.* in 1693; and in 1843 into a Museum by *Gregory XVI.*, as the best means of preventing the building from falling into a state of dilapidation, and of providing a suitable depository for the works of art for which room could not be found in the Vatican and the Capitol.

The Lateran Museum is not yet open to the public, but a paul to each of the custodes (there are 2) will procure admission at any time.

The museum consists of a series of rooms on the ground and the first floor: in the former are contained the marbles, in the latter some interesting pictures and mosaics. On entering from the *Piazza S. Giovanni* we have 4 rooms on the rt., one containing the plaster casts from the *Elgin and Ægina* marbles presented by *George IV.* to *Pius VII.*, with some ancient bas-reliefs. II. The *Braschi Antinous*, a colossal statue, found at *Santa Maria della Villa*, near *Palestrina*, on the site of one of *Hadrian's villas*; it is 11 feet high, and of *Carrara marble*. This statue formerly belonged to the duke of *Braschi*, from whom it was purchased. III. Casts of ancient marbles. IV. A portion of the great mosaic from the *Baths of Caracalla*. On the l. of the entrance-gate, *Room No. I.*, a stag in grey bituminous marble; a cow of the short-horn variety; a very pretty group of a female riding on a panther, which may have given *Daneker* the idea of his beautiful *Ariadne*; a good bust of a Roman, called *Scipio*. *Room II.* Statues of several members of the family of *Germanicus*, discovered some years ago at *Cervetri*, the ancient *Cære*, consisting of *Drusus*, *Agrippina*, *Augustus*, and *Livia*, full-length draped and standing figures. 2 fine sitting statues of *Tiberius* and *Claudius*, crowned with circlets of oak-leaves and acorns: the heads and torsos of these 2 statues are

very fine, the legs and arms wanting. 2 full-length statues in armour of Germanicus and Britannicus; a colossal bust of Augustus; a bas-relief supposed to have belonged to an altar, with figures representing the 3 Etruscan cities of Vetulonia, Vulci, and Tarquinii, whose names are inscribed below, the 3 first letters of *Vulcentani* being alone wanting; 2 recumbent statues of Silenus: all the objects in this room were found at Cervetri. III. Fine statue of Sophocles, found at Terracina and given by Cardinal Antonelli: it is perhaps the finest specimen of sculpture in the Lateran Museum, and very similar to that of *Æschines* (mis-called *Aristides*) in the Museo Borbonico at Naples. A Faun found with the *Athlete* of the Vatican in the *Trastevere*; a good female draped figure. IV. A statue of Neptune from Porto, much restored; several unimportant busts. V. An *Ephesian Diana*. VI. Tomb with reliefs of *Orestes* and the *Furies*; a pretty small sitting figure. VII. Draped statue called *Cato*; a bas-relief of a mask-shop, with a man evidently bargaining for a mask; 2 fine white marble columns covered with foliage and arabesques, and several other specimens of architectural decoration. VIII. A very interesting Christian tomb, found in the catacombs of S. Sebastian, representing the Good Shepherd surrounded by Angels gathering grapes, as in the mosaics at Santa Costanza; 2 fine columns of unwrought Pavonazzo marble addressed to the emperor Hadrian,—they were found near the ancient marble landing-place at the foot of the *Aventine*; sarcophagus with bas-reliefs relative to early Christian rites. It is intended to convert this part of the Lateran Palace into a Museum for early Christian sculpture, of which there are many very interesting specimens unseen by the public in the magazines of the Capitol and Vatican.

First-floor.—It is proposed to form here also a gallery of paintings connected with early Christian art, and to add to it the collection made from the catacombs under the direction of the ce-

lebrated Padre Marchi. 1st Room. Great Hall of the Council surrounded by portraits of the popes. II. Mosaic found near the Porta S. Lorenzo representing the remains of a banquet; the representation of the shell-fish is very accurate; and 3 compartments of masks bearing the name of *Herculeus*, the maker. In the rooms that follow are several good pictures of early masters. A large Altar Picture, by Niccolò da Foligno, painted in 1465, representing the Coronation of the Virgin, with the 12 Apostles and numerous Saints; a corresponding picture of the Crucifixion; Baptism of St. John, by Cesare da Sesto, a fine picture. Filippo Lippi, Coronation of the Virgin with Saints. Carlo Crivelli, a Madonna and Child. Giulio Romano, the Cartoon of the Stoning of St. Stephen. Guercino, an Ascension of the Virgin. In one of the rooms is Sir Thos. Lawrence's portrait of Geo. IV., sent by that sovereign to Pius VII. In the last room is the large mosaic of the *Athletes*, found in the Baths of Caracalla, consisting of full-sized figures of boxers, and of busts of others; the mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery round the room, is very fine: each boxer occupies a separate compartment; the names of *JOVIVS ALVMNVS* and *IOBIANVS* on it may be those of the artists who executed it.

The inner court of the Lateran Palace is very fine; the frescoes of the corridors are by scholars of Zuccari; the view from the Belvedere on the roof over the Campagna and Alban hills is magnificent.

PRIVATE PALACES.

The palaces of Rome constitute one of its peculiar and characteristic features. No less than 75 are enumerated in the guide-books; but without including those which have slight pretensions to the honour of such a title, there can be no doubt that Rome contains a larger number of princely residences than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a

valuable field for the study of the artist. In no other capital do we find such grand effects of size and of magnificence. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from what is mean and paltry in style. All this magnificence, however, is confined to the architecture. The interiors, with few exceptions, present the most striking contrasts, and ill accord either in their decorations or their furniture with our preconceived ideas of palaces. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred, giving the lower part of the building the appearance of a prison: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or offices. The staircase leading to the upper rooms is frequently of marble, but often so covered with filth that the effect of the material is completely lost. The upper floors form suites of chambers running round the whole quadrangle, and frequently communicate with each other. These chambers are so numerous that one floor affords sufficient accommodation for a single family: hence it often happens that in the minor palaces the owner reserves a small portion for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but the supply of furniture is of the least possible amount, and its style is clumsy and antiquated. The apartments occupied by the family are less liable to these objections, but are still deficient in those comforts which constitute the charm of an English home. In a few of the old families which have retained their feudal state, or introduced the refinements and luxuries of the north, the arrangement of their palaces is more consistent with the character of a princely residence, and the apartments are occupied exclusively by their own dependents. In the palaces the antechamber often contains a lofty canopy

on which the armorial bearings of the owner are emblazoned. In the following list we have not confined our notices to those palaces which have obtained celebrity for their moveable works of art, but have included those also which have permanent attractions as examples of architecture. [The usual fee to the custode is from 2 to 4 pauls for a party, and 1 paul for a single visitor.]

Palazzo Albani, built by Domenico Fontana, about 1590, formerly celebrated for its valuable library and gallery. Nearly all its objects of art have been transferred to the Villa Albani. In the court are a few antique marbles of minor interest.

Palazzo Altamps, opposite the German College, built or renewed in 1580 by Martino Lunghi the elder, and considered one of his most important works. The porticoes of the court are by Baldassare Peruzzi, to whom the original architecture of the palace is probably to be referred.

Palazzo Altieri, in the Piazza del Gesu, with one of the most extended façades in Rome, built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family.

Palazzo Barberini, begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. It is one of the largest palaces in Rome, and contains a small collection of paintings and a valuable library. The winding staircase is the best example of this construction in Rome. The fine bas-relief of the Lion on the landing-place of the grand staircase was found at Palestrina. The large saloon or antechamber of the first floor is remarkable for the frescoes of its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utm

length. They are allegorical representations of the glory of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi now remaining, after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust. The gallery of pictures, now considerably reduced in number, contains still some fine specimens of art. It is arranged in 2 rooms on the ground-floor, on the rt. in entering the court, and is open daily from 1 to 4. 1st Room.—1. *Raphael*. The so-called FORNARINA, very differently treated, and very unlike to the Fornarina of the Tribune at Florence: the armlet bears Raphael's name.—2. *Titian*. The Schiava, or Slave, in red and white costume.—3. *Scipione Gaetani*. Portrait of Lucrezia Cenci, the step-mother of Beatrice.—4. *Lanfranco*.—5. GUIDO. PORTRAIT OF BEATRICE CENCI: one of the most celebrated portraits in Rome. It bears the pillar and crown of the Colonnas, to which family it probably belonged; according to the family tradition, it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her on the scaffold. The terrible tragedy which has invested this picture with so much interest took place at Petrella, described in the Handbook for South Italy (p. 22).—8. *Albert Durer*. Christ disputing with the Doctors.—9. *Innocenzio da Imola*. Virgin and Child.—10. *Claude*. A small *Marina*.—11. *Albani*. Galatea with Tritons. 2nd Room.—12. *Beliverti*. Joseph and Potiphar's wife.—13. *Albani*. 2 pictures of Bacchantes.—14. *A. del Sarto*. Holy Family.—15. *Baldassare Peruzzi*. Pygmalion.—17. School of Raphael. Virgin, Child, and S. Joseph.—18. *Sodoma*. Virgin and Child.—19. *Francia*. Virgin, Child, and S. Jerome; a fine picture, especially the head of the saint.—20. *Gian Bellini*. Virgin and Child.—21. *Albertini*. Actæon and Diana.—22. *Albani*. Diana with Calyseo. In an anteroom

are some inferior pictures and copies, and a few good ones in the private apartments, but which are not shown. The *Library* (*Bibliotheca Barberini*), formerly so celebrated for its MSS., is still remarkable for its literary treasures. It is open to the public on Thursdays from 9 till 2. The autograph collections are perhaps the peculiar feature of this library; they were formed principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmino, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Peresc and Cardinal Barberini: a fine copy of the Bible in the Samaritan character: a most interesting copy of the Holy Scriptures, which dates from the early part of the 4th century, copied by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable is a folio volume on parchment, with a few miniatures of 1419, copied by one Filippo Landi of Borgo San Sepolcro. A most interesting volume to the archaeologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by the celebrated Giuliano da Sangallo: it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples existing in the 15th century, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by windlass. The printed books amount to 50,000: many of them are

invaluable on account of their autograph notes by the most illustrious scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition of Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with notes by Bembo; and another edition of the great poet has some curious notes by Tasso. In the court behind the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the emperor Claudius by the senate and Roman people, in honour of the conquest of Britain. It was found near the Sciarra palace, where the arch is supposed to have stood. The letters are of the finest form of the imperial period, and were formed of bronze.

Palazzo Borghese. This immense palace was begun in 1590 by Cardinal Dezzi, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from the designs of Flaminio Ponzio. The court is surrounded by porticoes sustained by 96 granite columns, Doric in the lower and Corinthian in the upper story: Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; and the Apollo Musagetes. The gallery, which is one of the richest in Rome, is on the ground-floor, and is liberally thrown open to artists and visitors every day, except Saturday and Sunday, from 9 A.M. until 3 P.M. It is arranged in 12 rooms, in each of which there are hand-catalogues for the use of visitors. We shall, therefore, only notice here the most remarkable paintings out of the 856 which constitute the collection. *1st Room.*—1. *S. Botticelli.* Madonna and Child.—30, 32. *Perugino.* A Nazzareno and Madonna. 35. *Raphael.* A Portrait of himself in his youth (?).—36. *F. Lippi.* Portrait of Savonarola.—48. *Perugino.* San Sebastiano.—49, 57. *Pinturicchio.* Events in the life of Joseph; the names of the principal persons are written over them.—53.

Raphael. Sketch for a picture of the *Presepio*, in his first manner.—44, 61. *Francia.* Portrait of Madalena Doni, and half-figure of St. Anthony, and several pictures of the schools of Perugino, Raphael, and Lionardo da Vinci. *2nd Room.*—2 handsome fountains in alabaster florito are placed in the centre of this room.—1, 2, 5, 8. *Garofalo.* The last a Deposition, a fine picture.—20. *Raphael.* Portrait of a cardinal: a very fine portrait.—25. *RAPHAEL.* Portrait of Cæsar Borgia.—*Giulio Romano.* Copy of Raphael's Julius II.—31. *Fra Bartolommeo.* A Holy Family.—97. *RAPHAEL.* His magnificent picture of the Deposition or Entombment of Christ. *THE ENTOMBMENT OF CHRIST*, the first historical picture painted by Raphael, who was then in his 24th year. It was executed by the illustrious artist after his return from Florence for the ch. of St. Francesco at Perugia, being a commission from Atalanta Baglioni, soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchre by 2 men, whose vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the S. Peter, the S. John, and the Magdalen, who surround the corpse, while, on the other side, the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It bears the date M.D.VII. in gilt letters. Several drawings for this picture were in Sir Thos. Lawrence's collection. The subjects of the predella, 3 figures of Faith, Hope, and Charity, are in the Vatican gallery.—39. *Sodoma.* A Holy Family.—50. *Francia.* S. Stephen: a very fine picture.—64. *Giulio Romano.* A copy of the Fornarina in the Barberini Gallery.—34, 35. *Andrea del Sarto.* Holy Families.—52. *Timoteo da Urbino.* A very interesting portrait of Raphael: the same likeness as in the gallery at Florence.—56. *Garofalo.* The Fall of S. Paul, a large picture; and several smaller by the same painter. *3rd Room.*—4. *Vasari.* Lucretia.—7, 8.

Michael Angelo. 2 Apostles.—11. *Giulio Romano*. Copy of Raphael's S. John in the Desert.—18. *Vasari*. Leda.—24 and 28. *Andrea del Sarto*. Madonna and Child, with Angels and S. John.—32 and 33. *Pierino del Vaga*. A Madonna and a Holy Family.—34. *Pontormo*. S. Sebastian.—35. *Andrea del Sarto*. Venus and Cupid.—40. CORREGGIO. Danae; a very fine and celebrated picture.—41. *Michael Angelo*. S. John preaching.—43. *Sebastian del Piombo*. Our Saviour at the column, said to have been sketched by Michael Angelo as the original design for the well-known picture in S. Pietro Montorio. 4th Room.—*An. Caracci*. A Deposition from the Cross.—2. DOMENICHINO. The Cumean Sibyl, one of his most celebrated and graceful pictures.—3. *Lod. Caracci*. S. Caterina da Siena.—18. *An. Caracci*. S. Francis.—19. *Luca Giordano*. Martyrdom of S. Ignatius.—13. *Guido*. Head of S. Joseph.—30. *Cigoli*. S. Francis.—45. *Carlo Dolci*. Our Saviour.—46. *Sassoferrato*. Madonna and Child.—24. *Elisabetta Sirani*. Lucretia. 5th Room.—6. *Cav. d'Arpino*. The Flagellation.—11, 12, 13, 14. ALBANI. 4 fine circular pictures, representing the Seasons.—15. DOMENICHINO. The Chase of Diana, a very celebrated picture; the goddess, attended by her nymphs, is awarding the prize of the bow and quiver to one of them who has just shot off her arrow.—21. *Francesco Mola*. S. Peter released from prison. 25. *Fed. Zuccari*. A Deposition from the Cross.—26. *Caravaggio*. Madonna and Child, with Santa Ann. 6th Room.—1. *Guercino*. Madonna Adorata.—3. *Andrea Sacchi*. A portrait of Orazio Giustiniani.—5. GUERCINO. The Return of the Prodigal Son.—7. *Pietro da Cortona*. Portrait of G. Ghislieri.—10. *Ribera*. St. Stanislaus with the infant Christ. 7th Room.—A long room or gallery, called the Stanze degli Specchi, being surrounded with mirrors. On 2 tables of red porphyry are some antique bronze statuettes. 8th Room.—2, 3. *Borgognone*. Battle-pieces.—33. *Salvator Rosa*. A landscape.—100.

Paul Potter. Cattle feeding.—101. VANDYKE. The Crucifixion; very fine.—87. *Paul Brill*. Madonna with animals. There are some mosaics by Matteo Provenziale in this room: the best, No. 1, portrait of Paul V. 9th Room.—1, 2, 3. Frescoes from the Casino of Raphael, afterwards the Villa Olgiati, from the walls of which they have been recently detached; they represent the marriage of Alexander and Roxana. No. 3 is the celebrated painting of Archers Shooting at a Mark with the arrows of the sleeping Cupid; a magnificent composition, perhaps unequalled in fresco-painting. There are some other frescoes of the school of Giulio Romano. 10th Room.—This and the following room are chiefly dedicated to the Venetian school.—2. TITIAN. The Three Graces.—3. *Paul Veronese*. Santa Cecilia.—13. *Giorgione*. David bearing the head of Goliath.—14. *Paul Veronese*. St. John preaching in the Desert.—16. *Titian*. San Domenico.—19. *Bassano*. His own portrait.—21. TITIAN. SACRED AND PROFANE LOVE; an allegorical subject, representing 2 figures sitting near the edge of a well: one clothed in white, with red sleeves, the other with a red drapery over the l. shoulder; a young Cupid is looking into the well. 22. *Lionello Spada*. A Concert. 11th Room.—2. *Paul Veronese*. S. Antony preaching to the Fishes.—1. *Lorenzo Lotto*. A Madonna.—11. *Luca Cambiaso*. Venus on a Dolphin.—15, 16. *Bonifazio*. Jesus at Zebedee's, and the Return of the Prodigal Son.—17. *Titian*. Samson. 33. *Palma Vecchio*. Madonna and Saints.—34. *Licinio da Pordenone*. His own portrait, surrounded by his family; very good.—32. *Gian Bellini*. Madonna and Child, with S. Peter. 12th Room.—7. *Vandyke*. THE ENTOMBMENT.—15. *Vandyke*. Portrait of Marie de' Medici.—51. *Rubens*. The Visitation of S. Elizabeth.—22, 39. *Holbein*. 2 unknown portraits.—19. *Albert Dürer*. Portrait of Louis XI., duke of Bavaria.—25. *Backhuysen*. A magnificent Marina.—24. *Teniers*. Boors drinking.

—38. *Luca de Leida*. A portrait.—40. *Honthorst*. Lot and his Daughters.—9. *Wouwermans*. A landscape, with men on horseback.

Palazzo Braschi, forming the angle of the Piazza di Pasquino, built at the close of the last century by the duke Braschi, nephew of Pius VI., from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with 16 columns of red oriental granite, and 4 statues of Commodus, Ceres, Achilles, and Bacchus. The palace once contained a small collection of pictures, but they have been all dispersed within the last few years. The celebrated statue of Pasquin, which stands against one of the walls of this palace, has already been described.

Palazzo Buonaparte, at the corner of the Piazza di Venezia, built in 1660 from the designs of Gio. Mattia de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, and now belongs to her granddaughter, the princess of Canino. It contains some modern pictures connected with the history of the French empire, several portraits of the family, and of Napoleon's generals.

Palazzo Campana, Via Babuino, near the Piazza del Popolo, is celebrated for its rich collection of Etruscan antiquities, formed by its owner the Marchese Campana; it can only be seen by a permission from the proprietor, who generally receives his friends once a week for that purpose. The Campana Museum is of great value to the student of Etruscan antiquities: it comprises a collection of *Etruscan jewellery* which is quite unique, superior even to that in the Museo Gregoriano; the specimens consist for the most part of gold ornaments, earrings in the form of genii, necklaces of scarabæi, filigree brooches, bracelets, and neck-chains, torques, chapelets in form of foliage, &c.; the head of the horned Bacchus, and a gold fibula with an Etruscan inscription, equal, if they do not surpass, the finest productions of Trichinopoly or Genoa. One of the most remarkable objects in this collec-

tion is the superb Scarabæus in sardonyx, representing Cadmus conquering the Dragon. The collection of Etruscan vases is also very fine, several presenting historical scenes, with Greek and Etruscan inscriptions. The Cabinet of Bronzes comprises a fine series of Etruscan and Roman objects: 2 beautiful tripods, a mirror of extraordinary beauty and size, and a cinerary urn of most rare occurrence in metal; it was found near Perugia, containing the ashes of the dead, with a golden necklace, now amongst the jewellery; a bier of bronze, with the bottom in lattice-work, like that in the Museo Gregoriano, with the helmet, breastplate, greaves, and sword of the warrior whose body reposed upon it. There are several fine models of Etruscan helmets, some inlaid with gold, others with delicate wreaths of gold foliage placed upon them. The collection of terra-cottas described in the Marchese Campana's work, entitled '*Antiche opere di Plastica*,' has, we are informed, been recently disposed of to the emperor of Russia. The collection of glass and enamels is most interesting, consisting of elegant tazze of blue, white, and yellow glass mounted on filigree stands precisely as they were taken from the tombs. The entire collection has been formed by Marchese Campana, and is one of the most remarkable instances of individual exertion in the cause of ancient art that has been made at Rome during the present century. The marbles, which formerly constituted a part of the museum, have been recently removed to the beautiful villa on the Cælian, near St. John Lateran, for which strangers can obtain admission by writing to the noble owner; it is rich in inedited inscriptions, cinerary urns, Etruscan sarcophagi, with some good busts (amongst others a very fine one of Hadrian), and specimens of ancient sculpture. The gardens are laid out with taste, and ornamented with exotic plants, fountains, grottoes, &c., and a model of an Etruscan tomb.

Palazzo della Cancelleria, one of the

most magnificent palaces in Rome, begun by Cardinal Mezzarota, and completed in 1494 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Coliseum; the 44 granite columns which sustain the double portico of its court are supposed to have belonged to the Theatre of Pompey. The doorway was designed by Fontana. The saloon is decorated with frescoes by *Vasari, Salvati, &c.* This palace is the official residence of the Cardinal Vice-Chancellor, and the seat of the Tribunal of the Cancelleria Apostolica. In June 1848 it became the palace of the Roman Parliament, summoned by Pius IX. at the commencement of the reforms which finally drove him from his capital. In the following month it was the scene of the memorable outrage in which the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the November following it acquired an infamous notoriety as the scene of the assassination of Count Rossi, the unfortunate minister of Pius IX., on the 15th November 1849, on going to a meeting of the Chambers, who assembled here. At the entrance door of the palace are exhibited copies of any papal bulls which may be issued, admonitions, interdicts, excommunications, and notices of forthcoming consistories.

Palazzo Cenci.—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, is situated opposite the ch. of S. Eustachio, near the Pantheon; it was built in 1526 from the designs of Giulio Romano, and is remarkable for its fine architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the gate of the Ghetto, and is probably built with materials from its ruins. The piazza of the palace is called indifferently the Piazza Cenci and the alle Scuole. Adjoining the

palace is the little ch. of S. Tommaso a' Cenci, founded in 1113 by Cencio bishop of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575, no doubt as one of the compulsory means of purchasing pardon for his atrocities. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could tell, the record of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. Within the last few years, however, it has been made habitable, and a part of it is occupied as a studio by the talented painter Overbeck. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in accordance with the tragedy which has given such terrible interest to the Cenci family.

Palazzo Chigi, forming one of the sides of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the antechambers are the Skull and the Sleeping Child, sculptured in white marble by *Bernini*, as emblems of life and death. In the saloon are 8 ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the caduceus; and an Apollo, in Parian marble, supposed to be of the time of Hadrian. The pictures are in the apartments occupied by the family, and are consequently not shown to the public. Among them the following may be noticed:—I.—*Guerchino*. St. Francis. —*Guido*. St. Cecilia; a Nativity,—

Caravaggio. St. John the Baptist drinking at a spring. II.—*Pietro da Cortona*. A Guardian Angel.—*Guerchino*. Christ at the column.—*Agostino Caracci*. A dead Christ.—*Salvator Rosa*. A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Titian*. Two portraits.—*Spagnoletto*. A Magdalen. III.—*Andrea Sacchi*. Sketch for the picture of S. Romualdo, in the Vatican; a Saint; the Blessed Bernardo Tolomei of Siena.—*Guido*. A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano*, *Bernini*, *Andrea Sacchi*, &c. The Library is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, an inedited Chronicle of the Monastery of Monte Soracte, a copy of Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motettes and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia, and an immense collection of inedited and almost unknown materials for the literary and political history of Europe. The eminent antiquary Fea was the librarian of the Chigi Palace for many years prior to his death in 1836.

Palazzo Cicciaperci, now *Falconieri*, in the Via del Borgo di San Spirito, nearly opposite the P. Niccolini, and not far from the S. extremity of the Ponte di S. Angelo, is remarkable for its fine architecture by Giulio Romano, built in 1526.

Palazzo Colonna, begun by Martin V., in the 15th century, completed and embellished in later times by various members of this princely family. In the 15th century it was the residence of Andrew Paleologus, the emperor of the East, during his visit to Rome. In later times

it was inhabited by Pope Julius II., and by Cardinal (afterwards S. Carlo) Borromeo. The picture-gallery is the finest hall in Rome, upwards of 150 feet in length, and adorned at each end with vestibules separated from the gallery by columns and pilasters of giallo antico; the collection derives its chief interest from the numerous magnificent family portraits. I.—The anteroom contains 2 fine portraits attributed to *Titian*, and called Luther and Calvin: it is very doubtful whether they are both the works of Titian, and still more so whether they are portraits of the great reformers. A portrait by *Paolo Veronese* is more authentic.—*Albani*. The Rape of Europa.—*Annibale Caracci*. A peasant eating beans.—*Tintoretto*. Portrait of a person playing on the cymbals.—*Guercino*. Tobias; 2 Apostles.—*Guido*. St. John. II.—*Vestibule*. Landscapes by *Claude*, *Orizante*, *Breughel*, *Paul Brill*, *Poussin*, &c. III.—The Great Hall. On the ceiling a large fresco representing the battle of Lepanto, which procured for one of the Colonna princes the honour of a modern triumph in the Capitol.—*Domenichino*. Adam and Eve.—*Giorgione*. Four portraits in one; Portrait of Giacomo Sciarra Colonna.—*Guido*. St. Francis; St. Margaret; St. Sebastian.—*Guercino*. The Martyrdom of St. Agnes; the Victory of David.—*Annibale Caracci*. The Magdalen.—*Giovanni Bellini*. Holy Family with St. Peter.—*Titian*. Holy Family.—*Domenico Ghirlandajo*. Rape of the Sabinæ.—*Andrea del Sarto*. Holy Family.—*Salvator Rosa*. St. John in the desert.—*Rubens*. Assumption of the Virgin.—*N. Poussin*. Shepherds sleeping. Numerous portraits by *Titian*, *Vandyke*, *Tintoretto*, and *Rubens*. Among the sculptures in the gallery are statues of Trajan, Germanicus, Flora, Diana, and Venus Anadyomene. In one of the rooms a small spiral column of rosso antico is shown as the famous *Columna Bellica* which stood before the Temple of Bellona. The absurdity of the misnomer is too apparent to require any comment: the s

and the material are sufficient to disprove of its pretensions to the honour of that republican column from which the consul threw the arrow as a declaration of war. A beautiful cabinet with ivory carvings, one of which is a copy of Michael Angelo's Last Judgment. The gardens behind the palace extend up the slope of the Quirinal, and are remarkable for their pines, their plantations of box, and for the massive fragments of the supposed Temple of the Sun. One of the pines, whose size was so extraordinary as to procure it the name of "the Colonna Pina," was broken by the tempest which destroyed Tasso's oak in 1842.

Palazzo della Consulta, on Monte Cavallo, built by Clement XII., from the designs of Fuga, in 1730. Attached to it are cavalry barracks. The palace is considered one of Fuga's most ingenious works.

Palazzo degli Concerti, called also the P. Spinola, and the P. degli Eretici Ravveduti, near the Piazza of St. Peter's, built from the designs of Bramante and Baldassare Peruzzi towards the end of the 15th century, and memorable as the scene of the death of Raphael. The illustrious painter, according to recent authorities, had been hastily summoned to the Vatican while working at the Farnesina, and in his anxiety not to lose time had overheated himself by running. On his arrival he stood in the great hall discussing the works of St. Peter's, until he was seized with a sudden chill, which induced a rapid and mortal fever. He was carried to his palace, where, surrounded by his favourite pupils, he breathed his last on Good Friday, 1520, being the 7th of April, the day on which he had attained his 37th year. His death was regarded as a public calamity, for his gentle spirit had won all hearts. It appeared, says Bembo, as if a veil had been spread over the whole of nature: the pope himself wept bitterly; and Baldassare Peruzzi expressed the feelings of all artists in Rome, when he wrote to another, some months after the event, he could not fancy himself in Rome,

because his poor dear Raphael was no longer there:—"Ma non mi pare esser a Roma, perchè non vi è più il mio poveretto Raffaello." The body lay in state in front of the unfinished picture of the Transfiguration, a spectacle which all writers have described as the most touching episode in the history of art. It was interred in the Pantheon in the presence of the most distinguished personages in Rome. An interesting letter of Marc Antonio Michiel, written 4 days after Raphael's death, tells us that he bequeathed this palace, which he had purchased from Bramante for 3000 ducats, to Cardinal Bibiena. It afterwards passed into the possession of Cardinal Gastaldi, who transformed it into a college for converted heretics.

Palazzo Corsini, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. It is one of the handsomest palaces in Rome. In the 17th century it was the residence of Christina queen of Sweden, who died here in 1689. A double staircase of imposing architecture leads to the gallery, which contains some fine pictures, with a large number of inferior works; the gallery is open every day, except Sunday, from 10 until 2; there are hand-catalogues on the tables; the following are the most remarkable pictures:—I. A sarcophagus of white marble, found at Porto d'Anzio, ornamented with bas-reliefs of tritons and nereids. 12. *Elisabetta Sirani*. Virgin and Child.—20. *Lodovico Carracci*. A Pietà. III. *Gallery*.—9. *Andrea del Sarto*. Madonna and Child.—39. *Albani*. Mercury and Apollo.—26. *Fra Bartolommeo*. St. Joseph, Virgin, and Child.—49. *CARLO DOLCE*. St. Apollonia.—50. *Titian*. Portrait of Philip II.—55. *Teniers*. A Butcher's shop.—84. *Carlo Dolce*. Ecce Homo.—89. *Guido and Guercino*. Ecce Homos. These 3 pictures placed together are interesting, as showing the relative powers of expression and imagination in the respective painters. IV. 11. *GUERCINO*. Herodias.—28. *Titian*. St. Je-

rome.—*Raphael*. Portrait of Julius II.—41. *Raphael*. Replica of the Fornarina.—43. *Carlo Maratta*. A Holy Family.—48. *Carlo Dolce*. A Magdalen.—44. *Albert Durer*. A hare. An ancient curule chair in marble with bas-reliefs, supposed to be Etruscan, and discovered near the Lateran; on one of the tables in this room is a silver vase, enclosing another covered with reliefs representing Orestes before the Areopagi. V. 12. *Carlo Dolci*. St. Agnes.—13. *Carlo Maratta*. An Annunciation.—23. *Albani*. Virgin and Child.—24. *Guercino*. Christ and the Samaritan; and 40, *id.* An Annunciation. VI. *Titian*. Two Sons of Charles VII.—31, 35. *Holbein*. His own and his Wife's portraits.—43. *Albert Durer*. Portrait of Cardinal Albert of Brandenburg.—40. *Bronzino*. Portrait of Cardinal Bibiena, very doubtful. 54. *Id.* Portrait of Lorenzo de' Medici. VIII. 11. *MURILLO*. Fine picture of Virgin and Child.—4. *Luca Giordano*. Christ disputing with the Doctors.—13. *Poussin*. A fine Landscape,—22, 23, 24. *Fra Angelico*. 3 small pictures representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory.—26. *Lodovico Caracci*. Martyrdom of St. Bartholomew.—35. *Domenichino*. Portrait of a Gonfaloniere della Chiesa. IX. *Vandyke*. Jesus before Pilate.—6. *Claude*. A good specimen.—2. *Francia*. Virgin and Child.—10. *Polidoro di Caravaggio*. A drawing of the fate of Niobe and her Children, dated 1567.—15, 21, 40, 41, 42. *Poussin*. 5 landscapes; a mosaic of Clement XII., and of his nephew Cardinal Neri Corsini.—X. 2. *Velasquez*. Portrait of Innocent X.—12. *Salvator Rosa*. Prometheus devoured by the Vulture, a horrid picture.—82. *Domenichino*. Christ laid in the Sepulchre. In a private room beyond this are a bronze bas-relief of the Rape of Europa, attributed to Cellini; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura. The *Corsini Library*, founded by Clement XII. in the beginning of the last century, contains upwards of 1300 MSS., some

autograph papers of Christina of Sweden, a valuable collection of prints, and a great number of cinquecento editions. It is open to the public every day, except on festivals, for 3 hours before sunset. The number of printed books is about 60,000, well arranged, with good catalogues, and easily accessible; the collection of engravings is one of the largest and most complete in Italy. Behind the palace is the pretty *Villa Corsini*, placed on the crest of the Janiculum. The view which it commands presents a complete panorama of Rome: Vasi's celebrated print was sketched from its casino.

Palazzo Costaguti, celebrated for its superb ceilings painted in fresco by Domenichino, Guercino, Albani, and other eminent artists of their time. There are 6 ceilings, in the following order:—I. *Albani*. Hercules wounding the Centaur. II.—*Domenichino*. Apollo in his car; Time discovering Truth, &c. III. *Guercino*. Rinaldo and Armida. IV. *Cav. d'Arpino*. Juno nursing Hercules; Venus with Cupids and other divinities. V. *Lanfranco*. Justice embracing Peace. VI. *Romaneili*. Arion saved by the dolphin.

Curia Innocentiana, more generally known as the *P. di Monte Citorio*, from the piazza in which it is situated, an imposing edifice, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was appropriated by the latter pontiff as the seat of the higher courts of law, under the name of the Curia Innocentiana. It contains on the ground-floor the offices of the Director-General of Police and of Passports; on the first-floor those of the Auditors of the Camera and the Segnatura, and the Civil Court of the First Instance. From the balcony in front the numbers drawn at the government lotteries are announced to the people. This palace occupies a part of the site of the Amphitheatre of Statilius Taurus.

Palazzo Doria-Pamfili.—This immense palace, interesting to English travellers from its connexion with our

noble house of Talbot, was built at various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini; the façade which fronts the Piazza di Venezia is from the designs of Paolo Amali. The Gallery contains many first-rate works, with a greater number naturally of second and third rate. There are nearly 800 pictures in all, distributed over 15 rooms and galleries, which are most liberally thrown open to the public, and a good catalogue in French and English put into the visitor's hands on his entering the apartments; the chefs-d'œuvre of the collection are in the galleries surrounding the great court of the palace. In the order in which strangers are allowed to visit the gallery the following are the most remarkable pictures:—215. *Mieris*. 2 *Misers*.—219. *Beccafumi*. A *Sposalizio*.—274. *Luca Giordano*. A male portrait.—326. *Filippo Lippi*. An *Annunciation*.—309. *Holbein*. His own portrait (*atatis* 36, 1545). 2 lovely groups of children in marble. A magnificent cradle, said to have belonged to the duke of Ferrara.—415. *RAPHAEL*. Portraits of Baldo and Bartolo, an undoubted work of this great master.—415. *Titian*. A fine male portrait.—426. *BREUGHEL*. The 4 elements, the animals and plants beautifully rendered.—427. *Titian*. Sacrifice of Abraham.—454. *LIONARDO DA VINCI*. Portrait of queen Joanna of Aragon, a lovely picture.—457. *Titian*. *Magdalen*.—462. *Benevenuto Ortolano*. The Birth of Christ, a curious picture.—467. *Garofalo*. A Holy Family.—477. *TENIERS*. A Village Feast.—470. *Correggio*. A cartoon of Glory crowning Virtue.—666. *An. Caracci*. A *Pietà*.—653-660. *CLAUDE*. The celebrated landscapes of the *MOLINO* and *TEMPLE OF APOLLO*.—678. *Guercino*. *Endymion*.—659. *Andrea del Sarto*. Portrait of Machiavelli, with the inscription *N. M. Historiarum Scriptor*.—673. *Schidone*. *St. Roch*.—675. *Giorgione*. A fine portrait.—675. *Paul Veronese*. Portrait of

Lucretia Borgia.—679. *Fra Bartolomeo*. Holy Family.—681. *CLAUDE*. *Diana hunting*.—662 and 667. *An. Caracci*. The Visitation and *Annunciation*.—664. *Michael Angelo* (?). Christ on the Cross.—658. *Titian*. Portrait of his Wife.—733. *Guido*. Madonna in adoration before the Infant Saviour, a lovely picture.—697. *Sassoferrato*. A Holy Family.—713. *CLAUDE*. The FLIGHT INTO EGYPT, a celebrated picture, with figures by *Filippo Lauri*.—692. *Pierino del Vaga*. *Galatea*.—A fine series of landscapes by *Gaspar Poussin*, amongst which the *Ponte Lucano* on the road to Tivoli.—*N. POUSSIN*. A copy of the *Nozze Aldobrandini*, slightly different from the original, arising from restorations (since removed) made on the ancient fresco soon after its discovery.

In a small cabinet at the extremity of the great gallery, and which is fitted up with the greatest taste and magnificence, prince Doria has lately placed together several pictures connected with his family.—685. *SEBASTIANO DEL PIOMBO*. Portrait of the great Admiral *Andrea Doria*, surrounded by naval emblems.—686. *Bronzino*. Portrait of *Gianetto Doria*.—688. *Velasquez*. Portrait of Innocent X.—*Van Eyck*. A Deposition from the Cross, a fine specimen of the period, with the portraits of the *Donatarii*; and a lovely bust of princess Mary Talbot Doria.

Palazzo Falconieri, in the *Via dei Coronari*, built in the 17th century from the designs of Borromini. This palace was formerly celebrated for the magnificent gallery of Cardinal Fesch, by whom it was occupied for many years prior to his death in 1839.

Palazzo Farnese, the property of the king of Naples, by whose family it was inherited, as the descendants of Elizabeth Farnese, the last of her line; begun by Paul III., while Cardinal Farnese, from the designs of Antonio Sangallo: it was finished by his nephew, Cardinal Alessandro Farnese, under the direction of Michael Angelo (1526). The façade towards the Tiber and the gallery were added by Giacomo della Porta. The

architecture of this palace is beyond all doubt the finest in Rome; but it loses much of its interest when we know that the immense blocks of travertine of which it is composed were plundered from the Coliseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with 2 handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of Caracalla. On entering the palace the immense size of the blocks of travertine, and the precision with which they are fitted, never fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, is worthy of the best times of ancient architecture. All the upper part of the building, with the imposing entablature, are by Michael Angelo. In the portico is the sarcophagus of white marble, said, on very doubtful authority, to have been found in the tomb of Cæcilia Metella. During the siege of Rome in 1849 the palace was struck by several shot from the breaching batteries of the French, the marks of which are too evident on the façade towards the Tiber: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues, but all that were worth removing have been sent to the Museo Borbonico, Naples. The frescoes of *Annibale Caracci* and his scholars are the great attraction of the *Gallery*. These fine works occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. The other subjects are,—Pan

bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinth; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo slaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salamis and Hermaphroditus; Syrinx and Pan; Leander guided by Cupid swimming to meet Hero. The 8 small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; his deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In another apartment, called the *Gabinetto*, very rarely shown, are other frescoes by *Annibale Caracci*; on the roof is an oil-painting of Hercules on the cross-road (between Vice and Virtue), a copy of a picture by this master, which has been removed to Naples. The frescoes are,—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of *Ætna*; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion. Other rooms are painted in fresco by *Daniele da Volterra*, *Taddeo Zuccari*, *Francesco Salviati*, and *Vasari*, but they are not shown to the public. The principal subjects represent the signing of the treaty of peace between Charles V. and Francis I., and the dispute between Luther and the papal nuncio Card. Cajetan. The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine. Some of the rooms are remarkable for their beautifully carved ceilings.

The *Farnesina*, in the Trastevere (open every day, except Sundays), also the property of the king of Naples, built in 1506, by Agostino Chigi, the famous banker of the 16th century, from the designs of Baldassare Peruzzi. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano*, *Francesco Penni*, *Giovanni da Udine*, and *Raffaello del Colle*. The whole were repainted and much injured by Carlo Maratta, so that, although we still have the designs of the illustrious master, the original colouring has disappeared. I. — The large hall facing the garden: the ceiling represents the story of Psyche, drawn by *Raphael*, and mostly executed by his scholars.

1. Venus showing Psyche to Cupid. 2. Cupid showing Psyche to the three Graces; the nearest of the Graces is supposed to be by Raphael's own hand. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car hastening to claim the interference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury sent to publish the order of Jupiter. 7. Psyche borne by genii, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the ceiling are 2 large frescoes, one representing the judgment of the gods on the appeal of Cupid; the other, the marriage of Cupid and Psyche. In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of Love. II. *Room of the Galatea*. — In the exquisite composition from which this room derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by tritons and nymphs, and attended by genii sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the master-hand. With the exception of the group

on the rt. of Galatea, it is entirely painted by *Raphael*. The frescoes of the roof, representing Diana in her car, and the fable of Medusa, are by *Baldassare Peruzzi*. It is said that when first painted the effect of those in chiaro-scuro was so good, that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might touch them. The lunettes were painted by *Sebastiano del Piombo* soon after his arrival in Rome. In one of them is a colossal head, said to have been sketched in charcoal by *Michael Angelo*. Tradition says that the great painter had paid a visit to Daniele da Volterra, and that, after waiting for some time to no purpose, he adopted this mode of apprising Daniele of his visit. III. In the upper story is a hall with architectural paintings, by *Baldassare Peruzzi*. The Forge of Vulcan, and the large frieze, are attributed to *Giulio Romano*; the Marriage of Alexander and Roxana, and the Family of Darius at the feet of Alexander, are graceful works of *Sodoma*. The Farnesina Palace acquired great celebrity during the reign of Leo X. as the residence of the wealthy banker Agostino Chigi. He was a liberal though somewhat ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence, not only as the Mecenas of his time, but as the great Amphitryon of Rome. His entertainment to Leo X., the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. Tizio, who was present on the occasion, tells us that the price of 3 fish served up at the banquet amounted to 250 crowns; and it is related that the silver plate used was thrown into the Tiber, by Chigi's orders, as it was removed from table. The Farnesina is said to have been built purposely for the entertainment, and as a memorial of his luxury and taste. The palace afterwards became the property of the Farnese princes, and has passed, with all their other possessions, into the hands of the royal family of Naples, who have recently established in it the

Neapolitan Academy at Rome. In the garden are shown some frescoes in the style of Raphael, and on the outer wall are some remains of paintings by *Baldassare Peruzzi*.

Palazzo di Firenze, near the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Tuscan government, and is the residence of its minister to the Holy See and of the pupils of the Florentine Academy.

Palazzo Giraud, in the Borgo Nuovo, now the property of Prince Torlonia. It has much interest to English travellers as the ancient palace of the representatives of England. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. At the Reformation it was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. On the removal of the college to their new quarters near the Ponte Sisto, the palace was purchased by the Marquis Giraud, who rebuilt the principal doorway. A few years since it became the property by purchase of the Torlonias. It was the residence of Cardinal Wolsey during his last visit to Rome.

Palazzo Giustiniani, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its riches in painting and sculpture. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities found upon the spot. All these treasures have been long since dispersed.

Palace of the Inquisition, a vast edifice built by Pius V., in a sort of *cul-de-sac* behind St. Peter's, and latterly used as a prison for members of religious orders, or for persons in holy orders. The archives which have been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence

relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. The institution has also two very interesting libraries, one of which contains copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX.

Palazzo Lancellotti, at the upper end of the Piazza Navona, built in 1560 from the designs of Pirro Ligorio, and esteemed one of the most characteristic works of that architect. It is now the seat of the Philharmonic Academy.

Palazzo Lante, close to the Cenci Palace, near the ch. of St. Eustachio, was built in 1526 from the designs of Giulio Romano. It contains a few antique statues, of which the most remarkable is the group placed on the fountain in the court, and supposed to represent Ino nursing Bacchus.

Palazzo Madama, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. Like the Giustiniani Palace, it occupies a portion of the site of Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the offices of the Minister of Finances, and the Post and Diligence offices.

Palazzo Massimi, delle Colonne, near the ch. of S. Andre della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the most successful efforts of modern art, and the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he ever executed. It contains the celebrated Discobolus, found on the Esquiline, near the Trophies of Marius. This noble statue is supposed to be a copy of the famous bronze statue of Myron: it is one of the finest and most perfect pieces of antique sculpture in Rome.

The lesser front of the palace, towards the Piazza Navona, is remarkable for some frescoes in chiaro-scuro by *Daniele da Volterra*.

Palazzo Mattei, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and may perhaps be considered as his most successful work. It contains some interesting antiquities, among which may be noticed—A bas-relief of an Egyptian procession engaged in sacrifice, in green basalt; two marble stools; some reliefs from sarcophagi; statues of Minerva, Jupiter, Apollo, &c.; busts of Lucius Verus, Antoninus Pius, Alexander the Great, M. Aurelius, Commodus, &c. The gallery of pictures contains a few interesting works. I. The roof of the first room is painted in fresco by *Roncalli*. The principal pictures are Charles I. and Charles II. of England, by *Vandyke*; Sta. Bonaventura, by *Tintoretto*; 4 landscapes, by *Paul Brill*. II. The two Seasons, by *Paul Brill*; Holy Family, by the school of the *Caracci*; 4 pictures of dealers in fish and other eatables, by *Passerotti*. III. The two Seasons, by *Paul Brill*, corresponding with those in the preceding room. IV. The roof painted by *Lanfranco*. The Sacrifice of Isaac, by *Guido*. V. The gallery; the roof painted by *Pietro da Cortona*.—*Lanfranco*. The Sacrifice of Isaac.—*Tempesta*. The Entry of Charles V. into Bologna.—*Pietro da Cortona*. The Nativity. IV. The roof painted in chiaro-scuro, by *Domenichino*.

Palazzo Muti-Savorelli, in the Piazza of the SS. Apostoli, interesting to English travellers as the residence for many years of the Pretender James III.

Palazzo Niccolini, nearly opposite Giulio Romano's Ciciaporci Palace, remarkable for its fine architecture by Giacomo della Porta (1526).

Palazzo Bracciano or *Odescalchi*, opposite the ch. of the SS. Apostoli, formerly the Chigi Palace, built by Cardinal Fabio Chigi from the designs of

Bernini, and completed from those of Carlo Maderno: the façade is by Bernini.

Palazzo Orsini, formerly the P. Massimi, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the antiquities found among the foundations, and for the vestiges of the ancient theatre, which are still traceable.

Palazzo Pamfili, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1642. The roof of the gallery is painted in fresco, by *Pietro da Cortona*, representing the adventures of Æneas; other chambers have friezes by *Romanelli* and *Gaspar Poussin*. This palace was the residence of the dissolute Olimpia Maidalchini Pamfili, whose adventures have been noticed in our description of Viterbo.

Palazzo Pontificio or *del Quirinale*, the pope's palace on Monte Cavallo. The present structure was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII. from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and has been since inhabited by his successors during the summer season. It has been the seat of the Conclaves for the election of the pope for several years; the new pontiff's name is announced to the people from the balcony over the principal entrance. As it now stands, the Palace of the Quirinal is the most habitable and princely in Rome, Gregory XVI. and Pius IX. having done much to embellish it, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. To see the apartments, which are open every day from 12 until 4, an order from the pope's major-domo is necessary, which may easily be obtained through the consul or banker.

As at present shown, the stranger

is ushered into a grand hall 190 feet long, built in the pontificate of Paul V., having a richly decorated but heavy ceiling. From this hall we enter the series of rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the pope during his residence at the Quirinal. In one of the rooms is Correggio's Madonna, with S. Jerome, and the Last Supper, by Baroccio. In another, a fine specimen of old Gobelins, representing the marriage of Louis XIV. In the 5th and 6th some magnificent ecclesiastical vestments in embroidery—fine specimens of this kind of art. In the 7th and 8th 4 very large specimens of Gobelins tapestry representing the miraculous draught of fishes: above are some frescoes of battle-scenes by Borgognone, and a fine piece of ancient *arras*, representing the marriage of Joseph and the Virgin. The next rooms constitute the private apartments of the pope, consisting of his hall of audience, his study and bedroom. In the latter, simply furnished with a narrow brass bedstead, expired Pius VII. Beyond these an elegant suite of apartments was fitted up by Pius VII. for the reception of the emperor of Austria during his visit to Rome in 1819, in one of which, No. 16, are some fine paintings: St. Peter and St. Paul, by Fra Bartolommeo; St. Bernard by Sebastiano del Piombo; St. George, by Pordenone; a Sibilla, by Garofalo; the Adoration of the Magi, by Guercino; Adonis, by Paul Veronese; and some handsome Sèvres china, a present from Napoleon to Pius VII. Following this picture-gallery is a series of 7 rooms, chiefly fitted up by the present pope, at the extremity of which is another picture-gallery, containing an ancient copy of Raphael's St. John in the Desert; David and Goliath, by Guercino; a battle-piece, by Salvator Rosa; an Ecce Homo, by Domenichino; the Three Kings, by Vandyke. In one of the rooms are copies of Thorwaldsen's Triumphs of Alexander. The private chapel of the pope opens from the second picture-gallery, and contains perhaps Guido's finest work,

the Annunciation, and Albani's frescoes of the life of the Virgin. In a room leading to the great hall, or *Sala del Consistorio*, are modern views of the interior of the basilicas of St. Peter, St. Paolo fuori, Sta. Maria Maggiore, and St. John Lateran. The great hall of the consistory is a bare room furnished with benches, having a fine fresco of the Virgin and Child, by Carlo Maratta, over the altar.

The gardens can be visited on any day from 8 until 12, with an order, also from the pope's major-domo. They are a mile in circuit, are stiff and formal, in spite of the statues and fountains. Among these curiosities is an organ played by water. The casino, designed by Fuga, is decorated with frescoes by *Orizzonte*, *Pompeo Battoni*, and *Giovanni Paolo Pannini*; two views of the Piazza of Monte Cavallo, and the Piazza of S. Maria Maggiore, by the latter artist, are much admired.

Palazzo Rospigliosi, on the Quirinal, built in 1603, by Cardinal Scipione Borghese, from the designs of Flaminio Ponzio, on a portion of the site of the Baths of Constantine. It was formerly the palace of Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It was from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The casino, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the roof of the central one is the famous AURORA OF GUIDO, one of the most celebrated frescoes in Rome; Aurora is represented scattering flowers before the chariot of the sun, drawn by 4 piebald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been recently so arranged as to enable the visitor to view the fresco with great facility. The frescoes of the

frieze are by *Tempesta*, landscapes by *Paul Brill*. There are some busts, a statue of Diana, 2 columns of rosso antico, remarkable for their size, and a bronze horse found in the ruins of the Baths. In the adjoining rooms are—*I. Hall on the right.* A beautiful picture of Adam and Eve in Paradise after the Fall, by *Domenichino*; the Death of Samson, by *Lodovico Caracci*; the Head of *Guido*, by himself; a portrait, by *Vandyke*; and a bust of Scipio Africanus in basalt, said to have been found at Linternum: in this bust the wound is on the rt. side; in the bust in the Museum of the Capitol, which is considered more authentic, it is on the l.—*II. Hall on the left.* The Triumph of David, by *Domenichino*; 13 pictures of the Saviour and the 12 Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra*; the Andromeda, by *Guido*; Diana and Endymion, by *Albani*; *Poussin*, by himself; Lot's Daughters, by *Annibale Caracci*; Job's Friends, by *Guercino*; a portrait of Calvin, by *Titian*; landscapes, by *Claude*, *N. Poussin*, *Paul Brill*; and busts of Seneca, Hadrian, Septimius Severus, &c.; and in the centre of the room a small antique bronze horse, found near the Baths of Titus. During the siege of Rome in 1849, a round shot from the French batteries, after passing close to the famous equestrian statues on the Monte Cavallo, struck the roof of one of the lateral pavilions of the Casino, and knocked to pieces some of the woodwork; but no mischief was done to the works of art on the ground floor, although every newspaper in Europe in those exciting times startled its readers with the announcement that the Aurora of Guido had been destroyed. In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths, and one of the largest trees in Europe of the *Schinus Molle*.

Palazzo Ruspoli, in the Corso, built in 1586 by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps

of white marble, built by Martino Lunghi (1550) for Cardinal Gaetani, is considered the finest construction of this kind in Rome. The ground floor is entirely occupied by the *Caf  Nuovo*.

Palazzo Sacchetti, in the Via Julia, built by Antonio Sangallo for his own residence, early in the 17th century, and completed by Nanni Bigio. The design is much admired. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, and made them the foundation of the present museum. The palace bears the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage.*

Palazzo Sciarra, in the Piazza Sciarra, built in 1603 by Flaminio Ponzio, with a marble Doric doorway, attributed to Vignola. The gallery is small, but has the rare advantage of containing few inferior works, and is in this respect the most select in Rome. Many of the best pictures were formerly in the Barberini collection.—*I. Garofalo.* Christ and the Woman of Samaria.—*Giovanni Bellini.* Madonna and Child.—*Pietro Perugino.* St. Sebastian.—*Gherardo della Notta.* The Sacrifice of Isaac.—*Giulio Romano.* The Fornarina.—*Titian.* Madonna and Child, very beautiful.—*Bassano.* Holy Family; Deposition from the Cross.—*Albani.* A Madonna.—*Carlo Maratta.* Full-length portrait of Cardinal Barberini.—*II.* Several fine landscapes: 1 by *Paul Brill*; 3 by *Claude*; 2 by *Fiammingo*; 2 by *Both*; and 1 by *N. Poussin*.—*III. Andrea Sacchi.* Intoxication of Noah.—*Lionello Spada.* The Flagellation.—*Baroccio.* Deposition from the Cross.—*Fiammingo.* The

Saviour between Angels.—*Guercino* (?). Samson.—*Guido*. Moses.—*Albani*. Holy Family.—*Albert Durer* (?). Madonna with Saints.—IV. *Lionardo da Vinci* (?). Vanity and Modesty; one of Lionardo's most beautiful pictures, powerfully coloured, and very highly finished.—*Caravaggio*. The Cheating Gamblers: one of many repetitions of the subject, but the best of the series.—*Agostino Caracci*. Conjugal Love.—*Guido*. The Magdalen.—*Guercino*. St. James.—*Albert Durer* (?). Death of the Virgin.—*Garofalo*. Adoration of the Magi.—*Titian*. Portraits of himself and family; a female portrait, powerfully coloured.—*Guido*. The Magdalen "delle radici".—*Guercino*. St. Jerome, St. Mark, St. John.—*Raphael*. Portrait of a violin-player, an undoubted work of the great master, inscribed with the date 1518.—*Gior-gione*. Head of St. John the Baptist.—*Fra Bartolommeo*. The Madonna and Saviour, with St. John. The Sciarra Gallery has been closed to all visitors for the last 2 years in consequence of legal proceedings to establish its ownership: it is in fact in Chancery.

Palazzo Sermoneta, formerly Mattei, in the Via delle Botteghe Oscure, the residence of the head of the great family of Gaetani. The first floor, which is splendidly furnished, contains several family pictures, and is generally let to rich foreigners, the situation near the foot of the Capitol being healthy at all seasons. The family archives preserved in this palace are perhaps the most complete of any of the great Roman houses; several deeds and donations to the Gaetanis being of the 9th and 10th centuries. The Gaetanis, originally from Gaeta, were once lords of all the country from Velletri to Fondi; they gave 2 popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsinis in their long contests with the popes in the 11th and 12th centuries.

Palazzo Sora, near S. Maria della Pace, interesting as the design of Bramante.

Palazzo Spada, in the Piazza di Capo di Ferro, near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, the scholar of Daniele da Volterra. It was decorated by Borromini, who has left in one of the courts a proof of his capricious taste in the fantastic colonnade of Doric columns, constructed for the sake of its perspective. The great treasure of this palace is the celebrated *Statue of Pompey*, a colossal figure holding the globe, found, as we have elsewhere stated, in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Parian marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was first brought to light the head was lying under one house and the body under another: and Flaminio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of antiquaries have led, as usual, to abundant controversy on its authenticity, but, after having been called Augustus, Alexander the Great, and an unknown emperor, by successive critics, the ancient faith has been triumphant, and it is likely to preserve the title of the Spada Pompey long after its critics have been forgotten.

"And thou, dread statue! yet existent in
The austere form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a
scene?"

In a note to this passage of Child Harold, Sir John Hobhouse examines

near the Tomb of Bibulus, is the house built and inhabited by Pietro da Cortona: there is a marble slab with an inscription over the door. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this estimable artist.

House of Bernini, near the Barberini Palace. The palace still contains his semi-colossal statue of Truth.

House of the Zuccari.—At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in commemoration of Maria Casimira queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccari as their private residence. The ground-floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it has become remarkable for a higher class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of our own time. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck*; the scene with Potiphar's wife, by *Ph. Veit*; Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow*; the interpretation of the king's dream, &c., by *Cornelius*; the 7 years of plenty, by *Ph. Veit*; the 7 years of famine, by *Overbeck*.

House of Poussin, in the little Piazza della Trinità, No. 9, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with names of the most celebrated landscape-painters. Immediately opposite house of Poussin is the *House of*

Claude Lorraine; and that of *Salvator Rosa* is not far distant.

House of Conrad Sweynheim.—Adjoining the Palazzo Massimi delle Colonne is the house in which the celebrated Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had previously been settled at Subiaco; but in consequence of a disagreement with the monks they migrated to Rome in 1467, and established the second printing press in Italy. The imprint of their works specifies the locality as "in domo Petri de Maximis." The *De Oratore* of Cicero and the *Urbs Dei* were printed there in the first year of their establishment. The house was restored about 1510 by Baldassare Peruzzi.

§ 74. ARTISTS' STUDIOS.

Among those characteristics of Modern Rome which are capable of affording the highest interest to the intellectual traveller, we know none which possess a greater charm than the studios of the artists. Travellers in general are little aware of the interest which these studios are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers, in particular, this neglect is the more inexcusable, as many of the finest works of our countrymen in Rome are to be found in the most celebrated private galleries of Great Britain. The instruction to be derived in the studios of these gentlemen is afforded on all occasions in the most obliging manner.

SCULPTORS.—*John Gibson*, R.A., No. 6, 7, Via della Fontanella, between the Via Babuino and the Corso. First among our countrymen resident at Rome is this distinguished sculptor, who merits the high praise of having united the styles of the two greatest sculptors of modern Rome, Canova and Thorwaldsen: most of his works are in England, but models of all will be found in his studio.—*Macdonald*, Stalle di Barberini, Piazza Barberini. In addition to some imaginative works of the highest class, Macdonald has obtained more fame

for the truth and beauty of his busts than any artist in Rome.—*Tenerani*, No. 83, Piazza Cappuccini. *Tenerani's* style of sculpture is in the finest dramatic taste, combined with deep feeling for nature. He is the greatest Italian sculptor now living, uniting the beautiful forms of nature with the charms of Greek art. His Descent from the Cross in the Torlonia chapel at the Lateran, his wounded Venus, and his Psyche, are among the fine productions of modern art. *Spence*, Via degli Incurabili, No. 10, an English sculptor, who has produced some very beautiful works of late years, the Highland Mary amongst the number.—*Tadolini*, No. 149, Via Babuino, a Bolognese sculptor, very popular in Italy.—*Wolf*, a Prussian artist, No. 152, Via Quattro Fontane, belongs to the school of Thorwaldsen.—*Finelli*, No. 46, Via di S. Niccolò di Tolentino.—*Rinaldi*, one of the few remaining pupils of Canova, No. 27, Via delle Colonnelle, the present Professor of the Academy of St. Luke: his Sibyl, and the Joan of Arc, executed as a commission for the ex-king of the French, are very beautiful.—*Crawford*, a very distinguished American sculptor, Piazza Barberini, now engaged on the colossal monument to be raised to Washington, at Richmond, U. S.—*Shakespear Wood*, also an American artist, has applied himself much to the sculpture of animals.—*Benzoni*, No. 73, Via del Borghetto, near the Hôtel de Russie, is a very talented sculptor; he has executed many good works for the northern courts.—*Imhoff*, a Swiss, No. 8, Piazza Barberini.—*Troschel*, No. 11, Via de' Cappuccini.—*Obici*, No. 24 (Court), Via due Macelli.—*Wagner*, Villa di Malta.—*Bienaimé*, No. 5, Piazza Barberini.—*Cav. Fabrie*, No. 14, Via Felice, Director of the Vatican Museum, has acquired reputation for his busts and sepulchral monuments.—*Gott*, No. 155, Via Babuino, remarkable for his execution of dogs and animals generally.

PAINTERS.—*Overbeck*, Palazzo Cenci, near the Ghetto. (His studio is open on Sundays and festas from 12 to 2.)

This eminent German was one of the first masters of the modern school who recurred to the simple style of the early Italian painters, or, as it is now designated, the pre-Raphael manner. His subjects are chiefly of a religious character, and are thus particularly adapted to the pure devotional feeling which characterises the period of art which he has adopted as his model.—*Agricola*, No. 8, Via della Chiesa Nuova, near the Porta Cavalleggeri, has great popularity among the Italians: his style is formed on the school of Mengs. His altarpieces are much appreciated, and in this peculiar style he is not surpassed by any artist of modern Italy.—*Cavaliere Capalti*, Passegiata del Fiume, near the Piazza del Popolo, without a rival in Rome, or perhaps in Italy, as a portrait-painter, and well known in England by his numerous works painted for our countrymen.—*Perry Williams*, No. 12, Piazza Mignanelli. No artist is entitled to more honourable mention than Perry Williams: his style is peculiarly his own; his feeling for everything that is beautiful in nature is combined with the most delicate yet powerful execution, and he is without doubt at the head of the painters of what the French call *Tableaux de Genre*; his views of scenery about Rome, combined with groups of peasantry and cattle, are unrivalled. No artist has better succeeded in representing with accuracy the magnificent outline of the distant mountains, the details of the ancient edifices, and the splendid colouring cast by an Italian sun over the desolate Campania.—*Thomas Dessoulavy*, No. 33, Via Margutta, behind the Via Babuino. One of the most talented of our English landscape-painters: his great merits are well known to admirers of this beautiful branch of art, and have been honoured with the highest praise by the first German critics. No artist in modern times has invested the ruins and classical scenery of Rome with a greater interest.—*Strutt*, No. 33, Via della Mercede, a very clever painter of landscapes and Roman costumes, and author of an

interesting work on Calabria. Mr. S. also gives lessons in painting.—Mr. *Charles Coleman*, No. 26, Via dei Zucchelli, Strada Felice, author of a series of very talented etchings of the scenery of the Campagna, published at Rome in 1850.—Mr. *Murch*, No. 17, Via Gregoriana, author of some good oil-paintings of the Ruins of Rome.—Mr. *Dunbar*, water-colour artist, Palazzo Correa, Via Ripetta.—Mr. *Boardman*, portrait and historical painter, No. 15, Via de Greci.—*Minardi*, Palazzo Colonna, considered one of the first draughtsmen in Italy.—*Podesti*, No. 86, Via S. Claudio, in great esteem as an historical painter.—*Cutel*, No. 9, Piazza di Spagna, the Prussian landscape-painter, excellent in his views of Naples.—*Vallati*, No. 5, Via Margutta, the first painter of wild boars in Italy: his great experience as a sportsman particularly qualifies him for this difficult class of subjects.—*Meyer*, No. 17, Via Pinciana, a Danish painter of comic subjects: his studies of the Italian character in its comic features are unrivalled.—*Newbold*, No. 6, Via Cap-puccini, an English landscape-painter of considerable merit, whose studio will enable the traveller to supply himself with admirable reminiscences of Roman scenery at very reasonable prices.—*Canevari*, Palazzetto Borghese, portrait-painter, often considered to approach the charms of Vandyke in colouring and taste.—*Cavalleri*, No. 50, Via Margutta, also to be noticed as a portrait-painter.—*Hausser*, Palazzo Costa, a native of Switzerland, well known in England by the decorations executed for Lord Shrewsbury, in the ch. erected near Alton Towers.—*Coghetti*, Palazzo Altemps.—*Consoni*, No. 7, Vicolo di Vantaggio.—*Alcide Ercola*, No. 60, Via Mario de Fiori, a pupil of Capalti's, is a good portrait-painter, his prices moderate; he also gives lessons in painting.—*Werner*, Palazzetto Albani, 4 Fontane, celebrated for his water-colour views of Roman scenery; and *V. Marchi*, a very talented artist in the same line, and lower in his charges.—*Riedel*, No. 55, Via Mar-

gutta, for his effects of lights and shades.—*Koelman*, No. 57, Via dell' Olmo, is perhaps the most extraordinary copyist in miniature of the works of the old masters; his copy of the Transfiguration of Raphael is a work of high order of its class.

§ 75. COLLEGES AND ACADEMIES.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michael Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, sustained in the lower story by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. The university derives the title of the *Sapienza* from the inscription over one of the entrances, *Initium Sapientie timor Domini*. Its organisation was entirely remodelled by Leo XII. in 1825. The bull containing the decree conferred upon it and the University of Bologna the rank of the two primary universities of the Papal States. It is under the direction of the Cardinal-President of the Congregation of Studies, and of a rector: it has 5 faculties—*theology, law, medicine, natural philosophy, and philology*. The number of professors is 42, 5 of whom are attached to the college of theology, 7 to the college of law, 13 to the college of medicine, 11 to that of natural philosophy, and 6 to that of philology. All their lectures are gratuitous, their salaries being paid by the government. The number of students is considerable. Attached to the university is a *Li-*

Library, founded by Alexander VII., and liberally increased by Leo XII. It is open daily, with the exception of Thursdays, from 8 to 12, and for 2 hours in the afternoon. The *Museum* contains a cabinet of minerals, recently much increased by the purchase of the collection of Count Spada; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma;" a collection of fossil organic remains of the environs of Rome; a complete series of all the marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a collection of zoology and comparative anatomy; and a cabinet of gems formed by Leo XII. On the ground floor of the university are the *Scuole delle Belle Arte*, directed by the 11 professors of the Academy of St. Luke, who give lectures in painting, sculpture, architecture, perspective, decorative painting, anatomy, mythology, and costume. On the 3rd floor is the School of Engineers, founded by Pius VII. Dependent on the university is the *Botanic Garden*, adjoining the Salviati Palace, in the Trastevere.

Collegio Romano, built in 1582 by Gregory XIII., from the designs of Bartolommeo Ammanati; it is also called the *Universita Gregoriana*, and is entirely under the management of the Jesuits. The course of instruction embraces the learned languages, theology, rhetoric, and different branches of natural philosophy, astronomy, and mathematics. Attached to the college are an observatory, celebrated throughout Europe, a library, and the museum founded by the learned Father Kircher. The building was very nearly destroyed by fire, while it was occupied by the French engineering corps in 1849. The parts of the building destroyed were the *cappelletto*, or chambers formerly inhabited by St. Louis Gonzaga, the cabinets of instruments of natural philosophy, and the great hall of the seminary called the *Aula Maxima*. Much valuable property was lost in the flames, but the Kircherian Museum, the Library, and the Observatory fortu-

nately escaped destruction. The library—very rich in Bibles and works on biblical literature—contains some Chinese works on astronomy collected by the Jesuit missionaries, and some editions of the classics with notes by queen Christina of Sweden. It was formerly celebrated for its literary treasures, but many of the most valuable works have disappeared. The Kircherian Museum contains a curious collection of antiquities and other objects, many of which are most interesting. The cabinet of medals embraces a very complete series of Roman and Etruscan coins, and the most perfect known of the Roman *As*. These have been arranged by P. Marchi on an ingenious system, showing the relations of the early cities of Italy. The Etruscan antiquities of the museum were long considered unique, but the Gregorian collection in the Vatican has now thrown them into the shade. One of the most interesting objects in the museum is the famous *Cista Mistica*, a cylindrical bronze vase and cover, a prize-box given to gladiators, and by them used for containing all the requisites for their appearance in the arena; it is supported upon 3 elaborately-worked eagle's claws pressing on as many toads, and covered with engravings, representing on one side a gladiator landing from a boat with the cista in his hand, and on the other the same gladiator vanquished, attached to a tree by Pollux, and surrounded by spearmen ready to transfix him. Among the other specimens of Etruscan workmanship are chains, bracelets, necklaces, and other ornaments. The bronzes and terra-cottas are also interesting; amongst the former a very beautiful statue of Bacchus, an interesting series of Phœnician bronze figures found in the island of Sardinia, and an unique collection of *Missilia*, or *Glandes Missiles*, in lead, as thrown from slings, several bearing inscriptions or messages between the besiegers and besieged. Some found at Perugia are very curious, and which date from the siege of that town

by Augustus; in one, the besiegers tell their adversaries that they are aware they are reduced to the last straits, *ESAVRIS ET ME CELAS*, one of the repltes to which is in terms not to be repeated. Among the recent additions to the Kircherian Museum are a series of silver vases, some of great beauty from their exquisite ornaments, discovered at Vicarello, the ancient *Aque Aureliae*, near the Lake of Bracciano; 3 of these vases are covered with itineraries from Cadiz to Rome, giving the name of the several stations. and the distances between them, forming most important documents connected with the ancient geography of the Roman world. They appear to belong to the reigns of Augustus and Claudius, and are supposed to have been thrown into the mineral-water wells, where they were discovered, by inhabitants of *Gades*, who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the waters. Among the other curiosities preserved here is the sword of the Constable de Bourbon, of Eastern manufacture, bearing his name on the blade and those of 2 Italian generals to whom it had previously belonged; and a collection of walking-sticks made of the common cane, with the surface covered by beautiful engravings in the *Marc Antonio* style. [Ladies are only admitted to this museum by a written order from the Cardinal Vicar of Rome, in consequence of its being in the interior of a convent.]

Collegio di Propaganda Fide, in the Piazza di Spagna. The establishment of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. The celebrated printing-office established here is rich in Oriental characters, and has produced many works of great typographical beauty.

The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several languages, accompanied by music, as performed in their countries.

Academy of St. Luke.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the *Confraternità* of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects, who direct the schools of the fine arts. In the apartments are preserved several works of art, which have been much augmented recently by the transfer of the paintings formerly in the Secret Cabinet at the Capitol. The following are the most remarkable pictures in this collection: *Vandyke*. The Virgin with St. John.—*Titian*. A group of Nymphs: this picture belonged to the Ossuna family, and being purchased in England was given to the Academy by Sig. Pellegrini.—*Guerchino*. A Venus and Cupid.—*Albani*. A Holy Family.—*Guido Cagnacci*. Tarquin killing Lucretia, in which the Roman king is in a singular Hungarian costume; this is one of the best productions of the master.—*Palma Vecchio*. 3 Graces.—*Claude*. A fine Marina.—*Joseph Vernet*. A Marina.—*RAPHAEL*. A fine fragment of a fresco, and St. Luke painting the portrait of the Virgin. There is reason to believe that only a small portion of the latter picture is by Raphael.—*Titian*. The Saviour and the Pharisees.—*GUIDO*'s celebrated Fortune.—Several landscapes; by *Salvator Rosa* and *Gaspar Poussin*.—A picture of the late Duke of Sussex, in a Highland costume, taken during his early residence at Rome; and a bust of Canova, by the Spanish sculptor *Alvarez*, presented as a testimony of gratitude for Canova's patronage. During the French occupation of Madrid, Alvarez offered to sell some of his works to Eugene Beauharnois, who consulted Canova on the subject. His answer was quite in accordance with his usual

generosity towards the artists of all countries: "the sculptures of Alvarez," he said, "remain on sale in his studio, because they are not in mine." The collection of portraits includes, like that of Florence, a great number of artists of more or less repute; many are those of living professors. The skull so long preserved here as that of Raphael has been removed since the opening of the tomb in the Pantheon has shown it not to be his.

Accademia Archeologica, one of the most eminent antiquarian societies of Italy, including among its members some of the most learned archæologists of Europe. It has published several volumes of transactions; it holds its meetings monthly, in one of the halls of the Sapienza.

Accademia degli Arcadi.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called *shepherds*; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was en-

rolled as an Arcadian, by the title of *Megalio Melpomenio*; and received, under the academic seal, a grant of the lands entitled the *Melpomenean Fields*, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy; it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the *Giornale Arcadico*; which, although it is a favourite object of ridicule with the men of letters in other provinces, particularly the Milanese, in their *Biblioteca Italiana*, condescends to follow slowly the progress of knowledge, and often furnishes foreigners with interesting information, not only literary but scientific." The meetings take place every Friday, in the *Protomoteca* of the Capitol.

Accademia de' Lincei, the earliest scientific society in Italy, founded in 1603 by Galileo, and other contemporary philosophers. It was re-organized in 1849 by Pius IX., and is still devoted to the natural and mathematical sciences. The meetings are held on Sundays in the upper rooms of the Palace of the Senator. Attached to it is the new observatory of the Capitol.

Accademia Tiberina, founded in 1812 for the promotion of historical studies, especially those relating to Rome. The meetings take place every Monday in the Palazzo Macarini.

Accademia Filarmonica, an institution of recent date, whose concerts afford the most agreeable proof of the increasing taste for music among the educated classes of Rome. The academy is governed by a president and council, and holds its sittings during the season in the Palazzo Lancellotti.

The *Academies of France, Florence, and Naples* are merely establishments where a small number of young artists, selected from their respective countries, are educated at the expense of their governments for a certain period. The Academy of France is lodged in the

Villa Medici, on the Pincian; that of Florence in the Palazzo di Firenze; and that of Naples in the Farnesina.

Archæological Institute, founded a few years since under the auspices of the present king of Prussia, and maintained in the most efficient state by the Chevalier Bunsen, while Prussian Minister at Rome. It is also supported by the Hanoverian Minister, and by most of the distinguished resident foreigners. Travellers who are desirous of availing themselves of its advantages during their visit to Rome should not fail to become members. Many eminent Prussian scholars have been lecturers at the Institute, and the names of Platner, Bunsen, Röstel, Gerhard, Lepsius, and Braun, are to be found amongst the contributors to the transactions it has published. The meetings are held weekly at the Caffarelli Palace, on the Capitol, the residence of the Prussian Minister, when papers are read, and gratuitous lectures on various topics connected with Etruscan and Roman antiquities delivered.

§ 76. HOSPITALS AND CHARITABLE INSTITUTIONS.

No city in Italy is more distinguished by its works of charity than Rome; and no hospitals in Europe are lodged in more magnificent palaces, or endowed with greater liberality. The Romans boast that there is no city of the world in which so large a sum is devoted to institutions of charity, in proportion to the population. The annual revenue of these establishments is not less than 840,000 scudi, of which 540,000 are derived from endowments, and 300,000, including 40,000 from a tax on the lottery, are contributed from the papal treasury. The hospitals can accommodate altogether about 4000 patients. The maximum of deaths is 11·60 per cent., the minimum 5·43. Notwithstanding their rich endowments the hospitals are not so well kept as those of Tuscany, or of the larger provincial of the Papal States. "The priests,"

Fraser tells us, "seem to have

more power than the physicians, and the professional traveller will detect many considerable faults in the clinical arrangements, which the medical officers ought to have sufficient energy to remove." The principal hospital is that of *Santo Spirito*, on the rt. bank of the Tiber, founded in 1198 by Innocent III., and so richly endowed, that it has acquired the title of "il più gran signore di Roma," possessing a great part of the territory between Rome and Civita Vecchia. It contains the hospital for males of all classes, a Foundling Hospital, and a Lunatic Asylum. The hospital, properly so called, contains 1616 beds; the average number of patients annually is 13,491; the average deaths are 8·27 per cent. According to Dr. Fraser, "the beds are not clean, and the rooms are badly ventilated. A clinical ward is attached, in which lectures are given daily. The museum is not rich, and seems to be neglected; the library contains the collections of books and instruments bequeathed by the celebrated surgeon Lancisi." The Foundling Hospital in 1846 contained 3150 foundlings, viz. 1350 males and 1800 females. The number annually received is about 800. The mortality is immense; out of 3840 children deposited in the 5 years from 1829 to 1833, no less than 2941 died, being more than 72 per cent. In addition to this there are other foundling hospitals in other parts of Rome, which swell the number of children to upwards of 3000 annually, and offer such facilities, that abandoned children are brought to Rome from all parts of the States, and even from the kingdom of Naples.—*Santissimo Salvatore*, founded by Cardinal Colonna in 1216, for females, with 578 beds. The average number of patients annually is 3054; the average deaths are 14 per cent. The Lunatic Asylum contains 420 beds. The average number of patients annually is 493; the average deaths are nearly 11 per cent. The old system of restraint is pursued, with its manifold objections.—*S. Giacomo in Augusta*, a surgical and lock hospital for both sexes, with 384

beds. The average number of patients annually is 2068; the average deaths are 11 per cent.—*S. Gallicano*, in the Trastevere, a fine building, for cutaneous diseases, with 238 beds. The average number of patients is 546; the average deaths are 5 per cent.—*La Consolazione*, at the foot of the Capitol, a surgical hospital: founded as far back as the year 1045. The number of beds amounts to 157. Most of the cases of stabbing are taken to this hospital. The average number of patients annually is 900; the average deaths are rather more than 5 per cent.—*S. Giacomo*, near the Corso, for incurables; with 384 beds. The average number of patients per annum is 2068; the deaths about 12 per cent.—*Benfratelli*, or the Hospital of S. Giovanni Calabita, deriving its more recent name from its motto, *Fate bene, fratelli*, "Do good, brethren," founded by the Spanish St. Juan di Dios in 1538, and still served by the monks hospitaliers of the order: it contains only 74 beds, and is appropriated chiefly to acute diseases. The average number of patients annually is 74; the average deaths are upwards of 7 per cent.—*S. Trinità de' Pellegrini*, near the Monte di Pietà, instituted for poor convalescents, who are received here for 3 days or more on leaving the other hospitals. The number of beds is 488: the average number of convalescents annually is 7011.—*S. Rocco*, a lying-in hospital, with 20 beds. The average number of patients annually is 165.—In addition to these hospitals there are several private and national hospitals, and numerous societies for bestowing dowries on girls at their marriage, and presents on their taking the veil. More than three-fourths of the women annually married receive their dowries from charitable foundations; and no less than 32,000 scudi, or 8000*l.*, are expended annually in this manner. A commission of subsidies distributes relief to the poor at their own houses to the annual amount of 172,000 scudi. All this is independent of the large sums distributed by the local confraternitàs. It will no doubt

surprise the traveller to find that with such a profusion of charities the mendicity of Rome should be so apparent; but there can be no question that the immense funds annually expended are lavished in indiscriminate and injudicious charity, which offers a premium to idleness, and creates the very misery which it is so ready to relieve.

The *Hospital of San Michele*, at the Ripa Grande, on the rt. bank of the Tiber, is an immense establishment, begun by Innocent XII. in 1686, and finished by Clement XI. and Pius VI. It was formerly used as an asylum for poor children, and for aged and infirm persons; but in recent years it has been applied to industrial purposes. It contains on its present plan a house of industry for children of both sexes, a house of correction for juvenile offenders and women, an asylum for old people, and a school of arts in which drawing, painting, architecture, music, statuary, &c., are gratuitously taught to the children of the poor. It contains also 25 hand-loom, which have hitherto supplied the clothing for the papal troops. The number of persons employed in the establishment is upwards of 800. A manufactory of tapestry is dependent on the school of arts. The educational system begun by Cardinal Tosti has been attended with great advantages. The introduction of modern improvements in manufacture is the chief object to be desired: the internal arrangements are good; and, taken as a whole, the institution does honour to Rome, and to the cardinal under whose zealous management it has attained its present state of usefulness.

§ 77. PROTESTANT BURIAL-GROUND.

The Protestant Burial-ground is one of those objects which all travellers will regard with melancholy interest. It is situated near the Porta San Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-

place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The cemetery has an air of romantic beauty, which forms a striking contrast with the tomb of the ancient Roman and with the massive city walls and towers which flank the cemetery. Among those who are buried here are the poets Shelley and Keats, Richard Wyatt the sculptor, and John Bell the celebrated anatomist. The grave of Shelley is in the old burial-ground, now closed, near to that of one of his children. The following is the inscription:—"Percy Bysshe Shelley. Cor Cordium. Natus iv Aug. MDCCXCII. obiit viii Jul. MDCCCXIII.

"Nothing of him that doth fade,
But doth suffer a sea change
Into something rich and strange."

The expression *Cor Cordium*, "the heart of hearts," is said to be an allusion to the remarkable fact, that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. In the adjoining cemetery is the grave of his friend John Keats, with the following inscription:—"This grave contains all that was mortal of a young English poet, who, on his death-bed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraved on his tombstone: 'Here lies one whose name was writ in water.' February 24, 1821." By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly citizens of the United States, Germans, and Swiss. There are also several Russians, the followers of the Greek Church being considered at Rome as heretics, or "*Acatolici*." The monuments are in better taste than those of the English cemetery at Leghorn. Although less than one might expect to find in this capital of modern sculpture, there is a deal too much affectation, and a great deal of sentimentalism in many of the inscriptions which would be better left to the Père la Chaise. There are, however, many exceptions, and we would not take any steps of our fellow country-

men to the plain travertine slab, with its simple and feeling inscription, erected by Captain (now Earl) Spencer, R.N., to 5 British sailors who were drowned, "when on duty from their ship off Fiumicino in May, 1825, as a testimony of respect and regret of their captain." The ground is well kept; the deep trench which surrounds it was cut at the expense of the papal government, by whose liberality the new burial-ground was also enclosed by a wall. A sum amounting to about 1000 scudi, subscribed by British and other Protestants, is invested in the Roman funds, the interest of which is applied to defray the salary of a sexton and the expenses of repairs.

§ 78. CLIMATE.

The description of the Protestant burial-ground, where so many monuments bear the names of our countrymen who have visited Rome in the pursuit of health, naturally leads to the consideration of the climate. Sir James Clark, in his work on Climate, describes it as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 26 years' observations at the Collegio Romano, is 59° 3', or 9° higher than that of London, 1° below that of Naples, and 4° below that of Madeira. The mean temperature of winter still remains 10° higher than that of London, and is somewhat higher than that of Naples, but is 11° colder than Madeira. In spring the mean temperature is 9° above London, 1° colder than Naples, and only a little more than 4° colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, and Penzance, but precedes Naples and Pau." In regard to moisture, Sir J. Clark says that "Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence,

and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and very much drier than the S.W. of France." To these observations we may add that the frosts which occur in January are not of long continuance, frequently occurring during the night and disappearing before the noon-day sun. The thermometer in an ordinary winter seldom falls lower than 26° Fahrenheit, although it has been as low as 17° in February, 1845. December is the coldest, and July the hottest month in the year, their respective mean temperatures being 44° 5' and 75°, and the greatest heat in the shade 96°. Snow is not common, and seldom lies on the ground for more than 24 hours. The *tramontana*, or dry N. wind, prevails often for a considerable time during the winter and spring: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating and attended with severe storms, which seldom extend beyond 3 days. The *sirocco*, or S. wind, although relaxing and enervating, produces little inconvenience during the winter months; in summer its debilitating effects are more apparent and oppressive. All classes at Rome agree in regarding the hour immediately following sunset as the most unhealthy part of the day, and in summer especially few of the native Italians expose themselves to its influence. Another local peculiarity which deserves notice is the regularity with which the Romans avoid the sunny side of the street: it is a common saying that none but Englishmen and dogs walk in the sunshine at Rome, and the practice of our countrymen certainly justifies the proverb. In a city built like Rome the native practice in this instance is unquestionably correct; for the rapid transition from a powerful sun to shady streets open to the keen and piercing spring winds is severely felt by invalids. The *malaria* fevers, which have existed since the time of Cicero and Horace, have no doubt been increased by the depopulation of the country.

They are described by Sir James Clark as "exactly of the same nature, both in their origin and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in certain districts over the greater part of the globe. The form and aspect under which these fevers appear may differ according to the concentration of the cause, or to some peculiar circumstances in the nature of the climate or season in which they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *ceteris paribus*, as the temperature of the climate increases. Malaria fevers seldom appear at Rome before July, and they cease about October, a period during which few strangers reside there. The fevers of this kind which occur at other seasons are generally relapses, or complicated with other diseases. One of the most frequent exciting causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and is still perspiring. This is a more frequent source of other diseases also among strangers in Italy than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, may also be an exciting cause: it has certainly appeared to me to produce relapses. Another cause of this disease is improper diet. An idea prevails that full living and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. This is an erroneous opinion, and I have known many persons suffer in Italy from acting on it." Sir James Clark also remarks the exemption of the populous parts of large towns, in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." According to

experience of the Romans, the miasmata which produce malaria fevers rise chiefly from the Campagna, and from the damp grounds of the deserted villas; they are dense and heavy, hanging upon the ground like the night fogs of Essex, and seldom rising in calm weather more than 5 or 6 feet above its surface. They are invariably dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities without inconvenience, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the state of the population. Whenever the population has diminished, the district in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded into a confined space, as in the Ghetto and the Trastevere, the healthiness of the atmosphere has become apparent in spite of the filthy habits of the people. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carry the mails at all seasons between Rome and Naples make it a rule not to sleep during the passage of the Pontine marshes, and generally smoke as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of the disease. In this class of patients the symptoms which had con-

tinued during the whole journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism Sir James Clark has found it beneficial; but "with persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome does not agree: in many such cases, indeed, a residence at Rome is fraught with danger; nor is it proper for persons disposed to hæmorrhagic diseases, or for those who have suffered from intermittent fevers." The following excellent remarks are of great importance to the invalid:—"There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder museums of the Vatican and the Capitol, the ancient baths, &c., are full of danger to the delicate invalid; and if his visits be long or frequently repeated, he had better have remained in his own country. It is a grievous mistake to imagine that when once in such a place the evil is done, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. The body is capable of maintaining its temperature and of resisting the injurious effects of a cold damp atmosphere for a certain length of time with comparative impunity; but if the invalid remain till he becomes chilled, and till the blood forsakes the surface and extremities and is forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, are another and a frequent source of mischief to delicate invalids."

§ 79. VILLAS.

"A few cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built, indeed, for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England! How many are absorbed in the table, the field, or the turf!—expenses which centre and end in the rich egotist himself. What English villa is open like the Borghese, as a common drive to the whole metropolis? And how finely is this liberality announced in the inscription on the pedestal of an ancient statue in that park: *Quisquis es, si liber, legum compedes ne hic timeas. Ito quo voles, petito quæ cupis, abito quando voles.*" &c.

Villa Albani (to be seen on Mond., Wed., Frid., and Sat., by an order, to be obtained at the Palazzo Albani, through the Consul or a banker), beyond the Porta Salara, built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchioni. "Here," says Forsyth, "is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done: porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues,

and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal's patronage and instruction; and here he projected his history of art, which brings this collection continually into view." At the French invasion under Napoleon, the Albani family incurred the vengeance of the conquerors, who plundered the villa of 294 pieces of sculpture. At the peace of 1815, the spoils, which had actually been sent to Paris, were restored to prince Albani, who, being unable to incur the expense of their removal, sold them all, with the single exception of the Antinous, to the king of Bavaria. Notwithstanding these losses, the villa is still rich in first-rate works, and is the 3rd sculpture gallery in Rome, being surpassed only by the Vatican and the Capitol. Fortunately for the interests of art, the mansion, during the troubles of 1849, did not suffer as most others about Rome then did, and it therefore remains in all its beauty, with its charming grounds, its celebrated sculptures, and architectural treasures untouched.—I. The *Portico*, sustained by 28 columns of rare marbles; the principal objects are the following:—A statue of Juno Lucina (?) bearing a torch, in the act of descending from Olympus; statues of Tiberius, Lucius Verus, Trajan, Marcus Aurelius, Antoninus Pius, and Hadrian.—II. The *Galleries* (on the ground floor), chiefly filled with Hermes or termini of philosophers and warriors, of doubtful authenticity. 1. Of the 8 Hermes in this division, only 2, the Epicurus and the Scipio Africanus, are considered genuine; the others bear the names of Themistocles, Hamilcar, Leonidas, Masinissa, Hannibal, and Alexander the Great. The other sculptures are, the celebrated Mercury, with a Greek and Latin inscription; the sitting statue of the young Faustina, full of ease and grace, found near the Forum of Nerva; 2 statues of Venus; a Muse; a Faun; and a priestess of Isis (?). At the extremity of this division is the *Atrio delle Caryatide*, decorated with rich marbles, and so called from the celebrated Caryatid bearing the names

of Kriton and Nicolaos, Athenian sculptures of the first age of the empire, and from the 2 Canephora, of beautiful workmanship, found in 1761 near Frascati. It contains also a graceful vase; busts of Vespasian, Lucius Verus, and Titus; and a colossal mask of Silenus. 2. The second division contains 18 Hermes, of which only 2, the Euripides and the Numa, are authentic, notwithstanding the names inscribed on them; a female statue bearing a flower, in the style of the *Æginetan* marbles; a small imitation of the Faun of Praxiteles; 2 other Fauns; statues of Diana, Apollo, and an Etruscan priestess. At the extremity of the Gallery is the *Atrio di Gionone*, corresponding with that of the Caryatides: it contains the statue of Juno, 2 Canephora, busts of L. Verus and M. Aurelius, bas-reliefs of Socrates and Pertinax, the colossal head of a river, and an elegant vase of white marble with 6 figures of bacchantes.—III. The *long Gallery* of 5 chambers. 1. Paved with ancient mosaic, and decorated with 2 columns of jasper and alabaster. The latter is antique, and a solid mass; it was found near the ancient Navalía, in the Vigna Cæsarini: the other is of modern Sicilian jasper, in 3 pieces. The sculptures in this chamber are the 2 Fauns; a sarcophagus of white marble, with the beautiful bas-reliefs of the marriage of Peleus and Thetis, pronounced by Winckelmann to be one of the 6 finest bas-reliefs in the world; bas-reliefs of Phædra and Hippolytus, a bacchanalian procession, the rape of Proserpine, and the death of Alceste. 2. Bust of Berenice (?) in porphyry, with a head of green basalt; busts of Caracalla, Pertinax, and Lucilla, in rosso antico; Serapis in basalt; bas-reliefs of Diogenes in his tub conversing with Alexander the Great; a sacrifice to Cybele; a hunter and his horse in a forest; a griffin between 2 Cupids, with the emblems of Apollo; Polyphemus and Cupid; Dædalus forming the wings of Icarus, in rosso antico; Silenus, Cupid, and a Faun, in terra-cotta; two Hours, in terra-cotta; Diana taking an arrow

from her quiver; the building of the Ago, in terra-cotta. 3. A marble statue, called Ptolemy (?), by Stephanus, the pupil of Praxiteles; Minerva, on a cippus, with the wolf of Romulus and Remus; a Venus; another Ptolemy; Leda and the Swan; Atlas supporting the heavens; a small statue of a fisherman (?) on the triangular base of a candelabrum, with bas-reliefs of dancing women, supposed to represent the 3 seasons; a vase of white marble, 22 feet in circumference, with bas-reliefs of the labours of Hercules, found on the Appian. 4. A Hermes of flowered alabaster, with a head of a Faun in giallo antico; a Hermes of Priapus; a bust of L. Verus; an antique mosaic representing the inundation of the Nile; and a small bas-relief representing Orestes and Pylades before Iphigenia. 5. A repetition of the Cupid of Praxiteles; Apollo sitting on a tripod; Leda; Mercury, &c.—IV. *Vestibule*. Bas-reliefs in stucco, copied from the antique; 4 statues, representing C. Cæsar, son of Germanicus (?). A Roman matron as Ceres, a nymph, and a slave to which the name of Brutus (?) has been given by the antiquaries; 3 colossal masks of Medusa, Bacchus, and Hercules.—V. *Corridor* at the foot of the stairs, a fine bas-relief of Rome triumphant, and an ancient painting representing 2 females called Livia and Octavia (?) sacrificing to Mars. On the *Staircase* are several bas-reliefs of great interest: the death of the children of Niobe; Apollo (?) winged; a female figure in a chair, with a child, Leucothea and Bacchus (?).—VI. *Upper Floor*. 1. *Oval Hall*, with 2 fine columns of giallo antico; between the columns is another repetition of the Faun of Praxiteles; the frieze represents the games of the Circus. 2. Hung with tapestries executed by one of Cardinal Albani's domestics, from designs by Flemish painters. 3. *Gabinetto*; a small bronze statue of Minerva; Diana, in alabaster, with the head, hands, and feet of bronze; a very fine small bronze statue of the Farnese Hercules; a small statue of Diogenes; a Silenus; 2 small Fauns; the celebrated APOLLO SAUROCTOMOS

of Praxiteles, in bronze, considered by Winckelmann the most exquisite bronze statue in the world; he regarded it as the original statue of Praxiteles, so well described by Pliny; it was found on the Aventine: the beautiful bas-relief of a Faun and a Bacchante dancing; a bas-relief of Linceus and Pollux; the bas-relief of the repose of Hercules; a sitting Egyptian figure, an Osiris, in "plasma;" Serapis, &c. 4. Bas-reliefs of Bacchus carrying away the tripod, a work of very ancient art; Bacchus educated by the Nymphs; 2 Fauns dancing. Over the chimney is the gem of the collection, the beautiful **ANTINOUS CROWNED WITH LOTUS-FLOWERS**, which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the studio of the sculptor. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which time has transmitted to us." Its position shows how effective bas-reliefs may be made in the internal decorations of modern houses.—VII. *Galleria Nobile*. On the ceiling is the Parnassus of Raphael Mengs, once esteemed one of the first paintings in Rome, but its reputation has fallen with that of the Eclectic School founded by this artist. Bas-relief of Hercules in the gardens of the Hesperides, one of the finest in the collection; Dædalus and Icarus; Alexander and Bucephalus; Marcus Aurelius sitting, with Faustina represented under the figure of Peace; a sacrifice, with 5 female figures; Gany-mede and the eagle; the statue of Jupiter, and the fine and imposing statue of Minerva, perfectly preserved, and considered by Winckelmann to be the only piece of sculpture at Rome in the sublime style of art which prevailed from the time of Phidias to that of Praxiteles. 5. Over the chimney-piece, the bas-reliefs of Orpheus, Eurydice, and Mercury, in Pentelic marble, a specimen of pure Greek sculpture of great interest: it is supposed by some to represent Antiope with Zethus and Amphion. Their names are inscribed on the repetition of this relief in the

Louvre, while the names we have given have been adopted on another repetition at Naples. VIII.—*Garden*. On the outer wall of the gallery are several interesting fragments, among which may be noticed the bas-relief of the combat between Achilles and Memnon, and a fragment of the Temple of Trajan, found in the ruins of his Forum in 1767. IX.—*Bigliardo*, the billiard-room, with a portico of 14 columns; statues of a priest, of Ptolemy (?), of Geta (?), of Maximus, of Bacchus, and of Hyacinthus. In the opposite room, a bas-relief supposed to represent Berenice. The adjoining room, ornamented with 14 columns, contains a statue of Diana of Ephesus, and a female satyr. X.—*Coffee-house*, a semicircular building, sustained by pilasters and 26 columns of various marbles; under the arcades are statues, busts, and hermes. Arcade 1. Hermes of Hercules; busts of Æsop, perhaps the only example of an ancient statue of deformity: there are 2 iron spots on the breast; hermes of the orator Quintus Hortensius. 2. Hermes of Antisthenes. 3. Hermes of Chrysippus; Socrates; busts of Caligula. 4. Small statue of Nemesis; hermes of Hippocrates. 5. Two Canephoræ; Hadrian, a very fine bust, quite unbroken, and full of intelligence; bust of Nerva. 6. A large vase of Egyptian breccia; colossal Egyptian statue of Amasis; statue of an Egyptian goddess, in black granite. Over the door, a fine bas-relief of the birth of Arion. 7. Bust of Homer; hermes of Theophrastus. 8. Bust of M. Aurelius. 9. Bust of Otho. 10. Hermes of the orator Lysias. 11. Hermes of the orator Isocrates; colossal statue of Bacchus. XI.—*Inner Chamber*, paved with ancient mosaics; a statue of Juno; on the pedestal an ancient mosaic, representing a school of philosophers; a statue of a nymph, with a mosaic on the pedestal, found at Atina, near Arpino, representing the deliverance of Hesione from the monster; bas-reliefs of the death of Meleager; and a drunken Hercules. The Villa Albani is now the property of the Milanese Conte di Castelbarco, to

whom, with the other property of the Albani family, it has descended by inheritance on the death of the last prince, Cardinal Albani, Secretary of State during the pontificate of Pius VIII.

Villa Borghese, beyond the Porta del Popolo. This celebrated villa, formerly the great promenade, or rather the park of Rome, to which all classes of the citizens were accustomed to repair on festas and holidays, was reduced to a perfect wilderness by the Roman republicans during the revolution of 1849. The liberality with which these noble grounds were thrown open to the public at all seasons, and without distinction of persons, has been already noticed. They were 3 m. in circuit, and were rich in every variety of park scenery, diversified by groves of ilex and laurels, by clumps of stone-pine, and by long avenues of cypresses, which supplied the landscape artists with endless combinations for their pencil. Many of these scenes of natural and artificial beauty were barbarously laid waste by the republican "Commission of Defence," under the pretence that the trees interfered with the defence of Rome on the side of the Pincio. The fine entrance-gate is unbroken, but the moment we are inside the grounds the work of destruction appears. All the fine trees on the slopes facing Rome have been cut down. The Egyptian portico is a ruin; all the small casinos in the Park, including that called of Raphael, are demolished; and even the fountains are defaced. The mansion itself, however, and its works of art, remain uninjured, the Triumvirate having zealously exerted themselves in protecting the public monuments and private galleries. Part of the mansion was converted into a hospital, to which circumstance it owes its preservation, and no act of Vandalism appears to have occurred within it, and the ornamental grounds immediately around it have escaped the wanton destruction which has made the park a wilderness. The villa and casino are now only open to the public on Saturdays from ten until 4, and the entrance at a very

inconvenient distance, on the road leading from the closed Porta Pinciana towards the Anio. The Mansion or *Casino* was built by Cardinal Scipione Borghese, from the designs of Giovanni Vansanzio, called Il Fiammingo, and was formerly rich in antiquities of the highest class; but most of its treasures passed some years ago into the Louvre and other galleries. Notwithstanding these losses, it retains some works of art which deserve a visit, independently of the magnificence of the building and its numerous halls. The *Portico*, 60 feet long and 17 broad, sustained by Doric pilasters, contains some bas-reliefs from the Arch of Claudius, now destroyed; the Romulus and Remus suckled by the wolf; the bas-relief of Corvius Nasica, with the procession of lictors; the colossal torso of an emperor seated; another torso of Apollo bending the bow; and various inscriptions found at Gabii. *Saloon*, 60 feet long and 50 feet high, with a roof painted in fresco by artists of the last century. Over the doors and windows are modern busts of the 12 Cæsars. The principal antiques are the bas-relief of Curtius on horseback leaping into the gulf; the colossal bust of Isis, with the lotus; the colossal head of Diana (?); Hadrian and Antoninus Pius; the statues of a priestess of Diana, a Faun, and Bacchus.—I. *Camera*. The most important sculptures are the beautifully draped statue of Ceres, a Venus, a hermes of Apollo, and a fine bas-relief found on the Via Labicana, representing the education of Telephus.—II. *Camera di Ercole*. The fresco of the Fall of Phaëton, on the roof, is by Caccianiga; the medallions, by Agricola. In the niches are 3 statues of Hercules. The bas-reliefs of the labours of Hercules, and those representing the march of the Amazons to the relief of Troy, have been illustrated by Winckelmann: they formed the sides of sarcophagi. The Greek hermes of Mercury, and the Antiope fighting against Hercules and Theseus, are also interesting.—III. *Galleria*, corresponding in size with the saloon, and decorated with 20 pilasters of giallo antico, and medallions executed

by Salimbeni, Pacetti, Laboureur, and other contemporary sculptors, from the designs of Tommaso Conca. In the niches are antique statues of a Muse, of Thetis, 2 statues of Diana, and 2 of Bacchus. Among the other objects in this gallery are the modern porphyry busts of the emperors, the bronze hermes of Bacchus, and the porphyry sarcophagus said to have been found in the Mausoleum of Hadrian.—IV. *Cabinet of the Hermaphrodite*, so called from the remarkable statue, in Parian marble, said to have been found in the villa of Sallust, and now in the Louvre: an ancient repetition now supplies its place. The other objects to be noticed are the fine heads of Tiberius, of the Genius of Rome, of Sappho, and of Scipio Africanus, and a mosaic found at Castel Arcione, on the road to Tivoli.—V. *Camera del Gladiatore*, formerly so called from the fine statue of Agasias, well known as the Borghese gladiator, and now in the Louvre. The most remarkable sculptures are the statues of Minerva, the Pythian Apollo, a vestal, Piety, and a sarcophagus with bas-reliefs of Tritons and Nereids.—VI. *Camera Egizziaca*, with statues of Isis, a nymph, a priestess, and a Ceres; the 2 latter are modern works. In the centre is the group of the Faun and dolphin, which formed part of an ancient fountain. The hermes of Bacchus crowned with ivy, and a fine vase of *ophite* marble, are also remarkable. The decorations of this room are very rich; the columns are of Nero antico, Oriental granite, &c.; the paintings are by Conca.—VII. *Camera di Sileno*. The group of Silenus, now in Paris, gave its name to this room. The principal sculptures are the group of the 3 Seasons, the Ceres, the Mercury, a Faun playing, another Faun reposing, Pluto, Antoninus Pius, Perianther, and the group of Bacchus and Proserpine. *Second floor*, with ceilings painted by artists of the last century. The group of Apollo and Daphne, executed by Bernini at the age of 18. Among the other works are the Æneas and the David, still earlier performances of Bernini; the statue of Sleep, by Ales-

sandro Algardi, 3 children sleeping, attributed to the same sculptor; and 4 vases with bas-relief symbolical of the Seasons, by Laboureur. Among the pictures are the Rape of Helen, by Gavin Hamilton; the St. John, by Mengs; a bacchanalian scene, by N. Poussin; a Holy Family, by Luca Giordano; 2 remarkable snow-pieces, by Foschi; and the portrait of Paul V., by Caravaggio. The Venus for which Princess Borghese, the sister of Napoleon, sat to Canova, is also preserved here. In the upper part of the grounds was situated, before 1849, the Villa Olgiati, better known by its traditional title of the *Casino of Raphael*. It consisted of 3 rooms decorated with arabasques and medallions, in which Raphael's beauty of design was combined with the most delicate fancy. They were fortunately removed to the Borghese Palace before the revolutionary excesses in which the casino was demolished.

Villa Ludovisi was built by Cardinal Lodovico Ludovisi, the nephew of Gregory XV., and is now the property of the prince of Piombino, of the Buoncompagni family, the descendant also of the Ludovisis, with whose written order, to be obtained through the Consul or a banker, it may be seen on Thursdays. The grounds of the villa include a part of the gardens of Sallust. The villa consists of 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, has nothing worthy of notice in the interior; it is inhabited by the younger members of the family; its façade is ornamented with statues, busts, and antique bas-reliefs. The 2nd casino, on the rt., contains a fine collection of ancient sculpture.—*Hall I*. The principal objects in this hall are statues of Æsculapius, Apollo, the bearded Hercules, Venus, Antoninus Pius; busts of Claudius, Julius Cæsar, Vespasian, and Antinous; and a bas-relief of the rape of Europa.—*Hall II*. Containing the noble statue of Mars sitting with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini; a group of Apollo &

Diana; a group of Pan and Syrinx; a statue of Cleopatra; a sitting gladiator; statues of Hercules, Bacchus, Mercury, and Agrippina; the beautiful colossal head of Juno, well known as the Ludovisi Juno; the celebrated group considered by Winckelmann to represent Orestes discovered by Electra, bearing the name of Manelao, the son of Stephanos, the Greek sculptor; the group called Pætus and Aria, or the Gaul slaying his wife, supposed by Winckelmann to represent Canace receiving the sword sent by her father Æolus; a colossal figure of the Venus of Cnidos; a head of Bacchus in relief; the group of Pluto and Proserpine, by Bernini; the porphyry bust of Marcus Aurelius, with the head of bronze, and the statue of a Senator, with the name of Zeno the sculptor on the drapery. In the *small Casino* is the ceiling with the celebrated fresco of Aurora, by *Guercino*, representing the goddess in her car driving away Night and scattering flowers in her course. In one of the lunettes is Day-break, represented as a youth holding a torch in one hand and flowers in the other. In another lunette opposite is Evening, represented as a young female figure sleeping. In one of the adjoining rooms are 4 landscapes in fresco, with a circle of angels in the centre; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by *Zuccheri*. In the upper saloon, over the Hall of the Aurora, is a ceiling with a fine fresco of Fame, accompanied by Force and Virtue, by *Guercino*; from the roof is enjoyed one of the best panoramic views of Rome. The garden contains many statues and antique marbles and other sculptures; among which are a Satyr attributed to Michael Angelo; a very fine Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation; and opposite the entrance gate a colossal block of Egyptian granite, on which formerly stood the Sallustian Obelisk. The gardens are very extensive, reaching to the walls, and occupying all the space between the Porta Pinciana and Porta Salara;

they are tastefully laid out in pleasure grounds, and well pierced with drives and alleys of box and evergreen oaks.

Villa Lante, on the Janiculum, built from the designs of Giulio Romano, contains 4 rooms painted in fresco, by *Giulio Romano* and his scholars. The principal subjects are Clelia swimming over the Tiber, and the discovery of the Sibyl's books on the Janiculum. Among the arabesques are portraits of the Fornarina, Dante, Petrarch, Berni, and Ariosto. As the villa is now a convent of the nuns of the Sacré Cœur, these cannot be seen; they are engraved in Grüner's Decorations.

Villa Madama, on the eastern slopes of Monte Mario. This interesting villa derives its name from Margaret of Austria, daughter of Charles V., and wife of Alessandro de' Medici, and afterwards of Ottavio Farnese, duke of Parma: it now belongs to the king of Naples, but has long remained unoccupied. It was built by Cardinal Giulio de' Medici from the designs of Raphael, and completed after his death by Giulio Romano and Giovanni da Udine, who painted the beautiful *loggia* and several of the rooms in fresco. In the interior of the casino are a fine frieze and a ceiling by *Giulio Romano*, representing the hunt of Diana, Apollo driving his chariot, sports of satyrs, and various subjects of ancient mythology. These fine frescoes are illustrated in Grüner's new work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' On the summit of the hill is the *Villa Mellini*, belonging to the Falconieri family. It was built by Mario Mellini, from whom the hill derived the name of Monte Mario. In order to enter the casino the traveller must obtain an order in Rome, at the Palazzo Falconieri; but it contains nothing to require notice. The view from the terrace in front is highly interesting, and may be enjoyed for a small fee to the custode; it commands not only the modern city and many of the ancient monuments, but the immense plains of the Campagna from the Sabine hills to the sea-coast.

Villa Massimi, formerly *Giustini-ani*, near the Lateran, remarkable for its interesting frescoes illustrative of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the *Divina Commedia*, by *Koch* and *Ph. Veit*; the subjects of the 2nd room, by *Schnorr*, are taken from the *Orlando Furioso*; those of the 3rd, by *Overbeck* and *Führich*, are from the *Gerusalemme*.

Villa Mattei, on the Cælian, now residence of a princess of Prussia, commanding an imposing view over the ruins of the Baths of Caracalla, &c. Above the entrance is a mosaic by *Jacopo Cosimati*, formerly belonging to the suppressed monastery of S. Tommaso. Among the antique sculptures of this villa are the double hermes of Seneca and Socrates, and the sarcophagus with reliefs of the Muses, and lions. Among the other works of art are the statue of Venus, and the bust of Nero, by *Canova*; and *Camuccini's* copy of *Laureti's* picture of *Horatius Cocles* on the Sublician bridge.

Villa Medici.—This fine villa, the seat of the French Academy, and the property of the French government, was built by Cardinal Ricci, of Montepulciano, from the designs of *Annibale Lippi*, with the exception of the garden façade, which is attributed to *Michael Angelo*. It was subsequently enlarged by Cardinal *Alessandro de' Medici*, prior to his being elected *Leo XI*. The situation is one of the finest in Rome, and the grounds of the villa are nearly a mile and a half in circuit. The villa contains a fine collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by *Louis XIV.*, was established in this villa in the beginning of the present century; an annual exhibition of pictures by French artists took place here, every April, before the outbreak of 1849.

Villa Negroni, or *Massimi*, near S. Maria Maggiore, formerly one of the most beautiful villas within the walls of Rome. It is now let, after having been long deserted, and its extensive grounds are converted into kitchen

gardens. The famous agger of *Servius Tullius* may be traced through a great portion of this villa. The mound on the upper part of it, planted with cypresses and cedars, commands one of the most extensive views of ancient and modern Rome. Nearly all the antique statues and marbles which have been dug up at various times within the precincts of this villa are now in England.

Villa Palatina, formerly the *Villa Spada*, and now the property of an English gentleman named *Smith*. The remains of the Palace of the Cæsars, still visible in the grounds of this interesting villa, and the Casino, painted by *Giulio Romano*, have been already noticed. The gardens are prettily laid out, but the house is an exaggerated specimen of the grotesque—half Chinese, half Gothic—and offers a singularly ridiculous contrast with the class of scenery and ruins by which it is surrounded. The grounds may be visited on Fridays, by an order from *Messrs. Plowden and Cholmley*, the bankers: the entrance is from the street leading to the ch. of *San Bonaventura* from the Arch of *Titus*.

Villa Pamfili-Doria, entered by a gate about a mile beyond the *Porta S. Pancrazio*, the most extensive villa about Rome, the grounds exceeding 4 m. in circuit. It was presented by *Innocent X.* to the profligate *Olimpia Maidalchini*, the wife of his brother, prince *Pamfili*, in 1650, and was arranged from the designs of *Antinori* and *Algardi*. The grounds are laid out in gardens, alleys, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome from this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the last century, and an organ worked by water was a relic of a taste now happily superseded by our improved systems of landscape gardening. The Casino was also built by *Algardi*, and prior to 1849 was more remarkable for the stuccoes which he executed on, the ceilings than for the sculptures which it contained, most of which were

inferior as works of art. In the year just mentioned the casino and the grounds of the villa generally were occupied by the republican troops of Garibaldi, who maintained his position here for many weeks against the whole power of the French army. The advantages of the situation soon made it essential to the success of General Oudinot's operations that the Romans should be dislodged, and, after having been taken and retaken several times, the casino and its grounds were finally occupied by the French troops. Some portions of the building suffered during these operations, but have since been completely restored. During the frequent struggles between the contending armies on this spot, several distinguished men fell on both sides; and it is needless to say that the gardens were seriously injured. From the extremity of the grounds overlooking St. Peter's we have a more complete view of the flank of the basilica than can be obtained from any other quarter. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete columbarium, a very large one, and surrounded by several smaller, is immediately behind the Casino; it contains some hundred urns, but few inscriptions; it is considerably below the surface, and must be entered by a ladder. A handsome monument to the French who fell in the sanguinary struggles about the villa has just been raised by Prince Doria, at the extremity of one of the fine alleys of evergreen oaks; it consists of an octagon tomb, having a statue of the Virgin on its front, crowned by a canopy supported by 4 Doric columns of white marble. The popular name of *Belrespiro*, given to this villa by the Romans, alludes not only to the delightful variety of its scenery, but to the salubrity of its climate. It appears, however, that the park is not altogether free from the suspicion of malaria. The reports circulated as to the injuries sustained by the casino and grounds of the Villa Pamfili during the military operations of 1849 have been much exaggerated; and

those acquainted with the locality will be glad to learn that the beautiful groups of pines still remain standing, except where age and the axe of the proprietor have thinned these picturesque giants of the Roman landscape. Nearer the Porta San Pancrazio, the beautiful villas of Prince Corsini and of the Vallicella, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, are reduced to an irremediable state of ruin.

§ 80. PLAN FOR VISITING THE SIGHTS OF ROME ACCORDING TO LOCAL ARRANGEMENT.

In order to supply the traveller with every facility for exploring the *Mirabilia* of Rome, we shall conclude our description of them by arranging the different objects in topographical order. We have already alluded to the disadvantages of a work written on this plan, and pointed out the objections to the attempt to lionize Rome in 8 days, on the principle laid down in certain guide-books. Upon these points the traveller will no doubt form his own judgment independently of books. By describing Rome on a classified system, we have enabled him to determine at once the objects that may interest him; and by now supplying a topographical index, with references to the pages at which each object is described, he will be enabled to divide them into districts, and visit them according to his own convenience, and to the time at his disposal.

I. *Porta del Popolo to the Capitol.*—Porta del Popolo and Piazza, page 19. Obelisk, 90. S. Maria del Popolo, 140. Hospital of S. Giacomo, 230. S. Carlo in Corso, 130. Pal. Ruspoli, 220. S. Lorenzo in Lucina, 134. Pal. Chigi, 210. Piazza Colonna and the Antonine Column (Col. of Marcus Aurelius), 60. Monte Citorio (Amphitheatre of Statilius Taurus), 69. Obelisk, 91. Curia Innocentiana, 213. Piazza di Pietra (Forum of Antoninus Pius), 39. Temple of Antoninus Pius (Custom-house), 43. S. Ignazio, 134. Collegio

Romano, 227. Pal. Sciarra, 220. S. Marcello, 135. S. Maria in Via Lata, 142. Pal. Doria, 213. Pal. Buonaparte, 209. Piazza and Pal. di Venezia, 223. S. Marco, 136. Tomb of Bibulus, 73. Tomb of the Claudian Family, 73. House of Pietro da Cortona, 223. Pal. Torlonia, 223. Pal. Altieri, 205. Gesh, 132.

II. *The Capitol to the Lateran.*—Capitoline Hill, 25. Piazza, 192. Fountain, 94. Palace of Senator, 193. View from the Tower, 24. Pal. of the Conservatori, 193. Gallery of Pictures, 197. Museum, 197. S. Maria d' Ara Cœli, 127. Temple of Jupiter Feretrius, 45. Temple of Jupiter Capitolinus, 45. Tarpeian Rock, 83. Mamertine Prisons, 83. S. Giuseppe de' Falegnami, 133. Roman Forum, 33. Tabularium, 35. Milliarium Aureum, 35. Clivus Capitolinus, 36. Ancient Rostra, 36. Temple of Saturn, 51. Temple of Vespasian, 52. Temple of Concord, 43. Arch of Septimius Severus, 65. Column of Phocas, 61. Basilica Julia, 37. Academy of St. Luke, 238. Ch. of S. Luca, 135. Basilica Emilia (S. Adriano), 36. Forum of Julius Cæsar, 39. Temple of Minerva Chalcidica, 46. Curia Julia, 37. S. Maria Liberatrice (T. of Vesta), 37. S. Teodoro, 150. (T. of Romulus, 51.) Via Sacra, 34. Temple of Antoninus and Faustina, 42. T. of Remus (S. Cosimo e Damiano), 50. Basilica of Constantine, 41. S. Francesca Romana, 131. Arch of Titus, 65. Palatine Hill, 39. Palace of the Cæsars, 39. Farnese Gardens, 39. Villa Palatina, 40. Temple of Venus and Rome, 52. Coliseum, 56. Meta Sudans, 58. Arch of Constantine, 63. Cælian Hill, 26. S. Gregorio, 133. Church and Convent of S. Giovanni e Paolo, 133. Vivarium and Spoliarium, 87. Arch of Dolabella, 64. S. Maria della Navicella, 139. Villa Mattei, 241. S. Stefano Rotondo, 149. S. Clemente, 130. Villa Massimi, 241.

III. *The Lateran to the Quirinal.*—Obelisk of St. John Lateran, 89. Basilica of St. John Lateran, 113. Baptistery, 116. Lateran Palace and Museum, 203. Scala Santa, 116. Gate

of S. Giovanni, 20. Porta Asinaria, 20. Basilica of Santa Croce in Gerusalemme, 119. Temple of Venus and Cupid, 52. Amphitheatrum Castrense, 59. Porta Maggiore. 2^o. Aqueducts, 20. Tomb of Euryaces the Baker, 73. Tomb of the Empress St. Helena, beyond the gates, 74. Temple of Minerva Medica, 47. Columbarium of Lucius Arruntius, 82. Trophies of Marius, 86. S. Bibiana, 129. Porta S. Lorenzo, 20. Basilica of S. Lorenzo, 121. Arch of Gallienus, 64. S. Antonio Abate, 127. Basilica of S. Maria Maggiore, 116. Colonna della Vergine, 118. Obelisk, 89. S. Prassede 147. S. Pudenziana, 148. S. Martino ai Monti, 143. S. Pietro in Vincoli, 146. Vicus Sceleratus, 147. Baths of Titus, 70. Sette Sale, 71. Tor de' Conti, 92. Forum and Temple of Nerva, 35 and 47. Temple of Pallas Minerva, 47. Baths of Paulus Æmilius, 69. Forum of Trajan, 38. Trajan's Column, 62. S. Maria di Loreto, 137. Colonna Palace and Gardens, 211. Temple of the Sun, 52. SS. Apostoli, 126. Pal. Odescalchi, 218. Pal. Muti-Savorelli, 218.

IV. *The Quirinal to the Mausoleum of Augustus.*—Quirinal, 26. Monte Cavallo and Obelisk, 90. Fountain 95. Pal. Pontificio, 218. Pal. della Consulta, 212. Pal. Rospigliosi, 219. Baths of Constantine, 68. S. Silvestro, 149. S. Agata de' Goti, 123. Torre delle Milizie, 92. T. of Quirinus (S. Vitale), 49. Viminal, 26. Pal. Albani, 205. S. Andrea al Noviziato, 125. S. Bernardo, 128. Fontana dell' Acqua Felice, 94. Baths of Diocletian, 68. S. Maria degli Angeli, 136. Castrum Pretorium, 86. S. Maria della Vittoria, 142. Porta Pia, 19. Columbarium of the Villa di Luzzano, 81. S. Agnese fuori le Mure, 123. S. Costanza, 131. Porta Salara, 19. Campus Sceleratus, 86. Villa Albani, 235. Agger of Servius Tullius, 86. House and Gardens of Sallust in the Villa Barberini, 86. Circus of Sallust, 61. Temple of Venus Erycina, 52. Villa Ludovisi, 239. Piazza Barberini (Circus of Flora), 60. Fontana del Tritone, 93. Cappuccini, 129. Pal. Barberini, 2^a. House of Bernini, 224. Fontan

Trevi, 93. S. Maria Trevi (Croci-feri), 141. S. Andrea delle Fratte, 124. Propaganda, 228. Piazza di Spagna and the Barcaccia, 94. Trinità de' Monti, 150. Stairs, 94. Obelisk, 91. Houses of the Zuccari and of Pous-sin, 224. Villa Medici (Academy of France), 241. Pincian Hill, 27. Obelisk, 91. Porta Pinciana, 19. Villa Borghese, 238.

V. Mausoleum of Augustus to the Velabrum.—Mausoleum of Augustus, 72. Hospital of S. Rocco, 231. Pal. Borghese, 207. Pal di Firenze, 217. Tordinona Theatre, 12. Pantheon, 47. Obelisk, 90. S. Maria sopra Minerva, 138. Biblioteca Casanatense, 139. Pal. Maccarani (Cenci), 210. Pal. Lante, 217. Valle Theatre, 12. University of Rome (La Sapienza), 226. Pal. Madama, 217. Post and Dili-gence Offices, 7. Pal. Giustiniani, 217. S. Luigi de' Francesi, 135. S. Agostino, 124. Angelica Library, 124. Pal. Altemps, 205. Pal. Lancellotti, 217. House of Raphael (Via de' Coronari), 223. Pal. Ciciaporci, 211. Pal. Nicco-lini, 218. S. Maria in Vallicella, 142. Pal. Sora, 221. S. Maria della Pace, 139. S. Maria dell' Anima, 137. Pi-azza Navona (Circus Agonalis), 60. Fountains, 93. Obelisk, 90. Pal. Pamfili, 218. S. Agnese, 123. Pal. Braschi, 209. Statue of Pasquin, 95. Pal. Massimi, 217. House of Conrad Sweynheim, 224. S. Andrea della Valle, 125. (Theatre of Pompey, 55.) Pal. Vidoni, 223. Argentina Theatre, 12. S. Niccolò ai Cesarini (Temple of Hercules Custos), 45. Pal. Mattei, 218. (Circus Flaminus, 60.) Pal. Sermoneta, 221. Fountain of the Tartarughe, 93. Pal. Costaguti, 213. Portico of Octavia, 85. S. Angelo in Pescheria, 127. Theatre of Marcel-lus, 54. Pal. Orsini, 218. Ghetto (Jews' quarter), 17. Pal. Cenci, 210. Theatre of Balbus, 54. Forum Oli-torium, 39. S. Niccolò in Carcere (Temple of Juno Matuta, &c.), 45. Hospital of the Consolazione, 231. S. Giovanni Decollato, 133.

VI. The Velabrum to the Fabrician Bridge.—Forum Boarium, 39. Arch of Janus Quadrifrons, 65. Arch of Septimius Severus, 65. S. Giorgio

in Velabro, 132. Cloaca Maxima, 85. Acqua Argentina, 85. Circus Maxi-mus, 59. Septizonium of Septimius Severus, 41. Baths of Caracalla, 66. S. Nereo ed Achilleo, 143. Tomb of the Scipios, 79. Columbaria in the Vigna Codini, &c., 81. Arch of Drusus, 64. Porta S. Sebastiano, 21. Tomb of Priscilla, 80. Columbarium of the Slaves of Augustus, 81. Columb. of the Liberti of Livia, 81. Basilica of S. Sebastiano, 122. Catacombs, 122. Circus of Romulus, 60. Tem-ple of Romulus, 51. Tomb of Cæcilia Metella, 74. Tomb of the Servilii, 80. Temple of Bacchus, 43. Foun-tain of Egeria, 86. Temple of the Divus Rediculus, 44. Basilica of San Paolo, 119. S. Paolo alle Tre Fontane, 144. Porta S. Paolo, 21. Pyramid of Caius Cestius, 75. Protestant Burial-ground, 231. Monte Testaccio, 27. Bastion of Sangallo, 21. Pons Subli-cinus, 23. Aventine, 26. S. Prisca, 148. S. Saba, 148. S. Sabina, 148. S. Maria Aventina, 137. S. Alessio, 124. S. Maria in Cosmedin, 137. (Temple of Ceres and Proserpine, 43.) Bocca della Verità, 137. Temple of Vesta, 54. Temple of Fortuna Viri-lis, 45. House of Rienzi, 91. Ponte Rotto, 23. Cloaca Maxima, 27. Pulchrum Littus, 85.

VII. The Fabrician Bridge to Ponte S. Angelo.—Ponte di Quattro Capi (Pons Fabricius), 22. Hospital of Benfratelli, 231. Island of the Tiber, 17. Temple of Æsculapius, 42. S. Bartolommeo, 128. Ponte di S. Bar-tolommeo (Pons Gratiianus), 22. Trastevere, 17. S. Cecilia, 130. S. Maria del Orto, 139. Ripa Grande and Hospital of S. Michele, 231. Porta Portese, 21. S. Francesco a Ripa, 132. S. Maria in Trastevere, 141. Hospital of S. Gallicano, 231. S. Giovanni Cry-sogono, 133. S. Bonosa, 129. Jani-culum (Montorio), 27. S. Pietro in Montorio, 145. Fontana Paolina, 93. Porta S. Pancrazio, 21. S. Pan-crazio, 144. Catacombs of Calepodius, 144. Acqua Paola, 145. Villa Pam-fili-Doria, 241. Columbarium, 81. Pal. Corsini, 212. Farnesina, 216. Botanic Garden, 227. S. Onofrio, 143. Ponte Sisto, 22. Fontana di

Ponte Sisto, 94. Trinità de' Pellegrini, 151. Hospital, 227. S. Carlo ai Catinari, 129. Cancelleria, 209. S. Lorenzo in Damaso, 134. Pal. Farnese, 214. Fountains, 94. Pal. Spada, 221. Pal. Falconieri, 214. S. Tommaso degli Inglesi, 150. Pal. Sacchetti, 220. S. Giovanni de' Fiorentini, 133. Pons Triumphalis, 22.

VIII. *Bridge of S. Angelo to Monte Mario.*—Borgo or Citta Leonina, 17. Ponte di S. Angelo, 22. Mausoleum of Hadrian, 77. Circus of Hadrian, 61. Hospital of Santo Spirito, 230. Pal. Girand, 217. Pal. degli Convertiti (Raphael's Palace), 212. Piazza of St. Peter's, Obelisk, 88. Fountains, 91. Colonnades, 99. Basilica, 100. Palace of the Vatican, 151. Sistine Chapel, 153. Museum, 157. Gallery of Pictures, 177. Library, 166. Gardens, 192. Armoury, 192. Circus of Nero, 61. Porta Cavalleggieri, 22. Porta Angelica, 22. Monte Mario, 240. Villas Madama and Mellini, 240.

SECTION III.

EXCURSIONS IN THE ENVIRONS OF ROME.

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| <p>Exc. 1. To the Via Appia . . . p. 246</p> <p>„ 2. To Tivoli, the Villa Adriana, Subiaco, Horace's Sabine Farm, Monte Genaro, Palombara, &c. p. 250</p> <p>„ 3. To Frascati, Tusculum, Grotta Ferrata, Marino, Alba Longa, Rocca di Papa, Monte Cavi, Lake of Albano, Castel Gondolfo, Albano, Laticcia, Gensano, the Lake of Nemi, Monte Giove (Corioli), and Civita Lavinia . . . p. 261</p> <p>„ 4. To Colonna, Palestrina, Cavi, Genazzano, Olevano, Paliano, Zagarolo, Gabii p. 281</p> | <p>Exc. 5. To Veii p. 290</p> <p>„ 6. To Antemnæ, Fidenæ, and Veii p. 295</p> <p>„ 7. To Bracciano by Galera, Oriolo, Lake of Bracciano, and Anguillara . p. 295</p> <p>„ 8. To the towns on the coast of Latium, Ostia, Porto, Fimiucino, Castel Fusano, Pratica, Ardea, Tor Paterno, Porto d'Anzio, Nettuno, and Astura . p. 298</p> <p>„ 9. To the Etruscan cities of Caere, Cervetri, Corneto, Tarquinia, Ponte della Badia (Vulci), Musignano, Canino, Toscanella, Savona, and Sarnia p. 309</p> |
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THE VIA APPIA.

This is one of the most interesting excursions from Rome, and one of those most easily accomplished, the road being now open in its entire extent, from the city gates to the bottom of the ascent to Albano, and perfectly passable for carriages. For the casual visitor a few hours will suffice; but the antiquarian traveller will find matter for several visits, in the many curious monuments and inscriptions which line this *Regina Viarum*, between the Porta San Sebastiano and Frattocchie, in an extent of nearly 11 ancient Roman miles.

The Via Appia was one of the most celebrated arteries of communication leading from the capital of the Roman World: it was commenced A.U.C. 442, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, and became not only the great line of communication with Southern Italy generally, but with Greece and the most remote Eastern sessions of Rome.

Until the reign of Pius IX. the

greater part of the Via Appia, beyond the tomb of Cæcilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for the present Pontiff, aided by Commander Jacobini, the Minister of Public Works and Fine Arts, to lay it open in the most interesting part of its extent to the study of the archaeologist and the historian. Commenced in 1850, the works of excavation have been completed in the present year under the direction of Commendatore Canina, who has published a most interesting volume on the monuments discovered, with detailed topographical plans and restorations, one of the very important contributions made of late years to ancient topography by that eminent archaeologist, and which ought to be in the hands of all those who wish to examine in detail this very classical locality.*

* La prima parte della Via Appia dalla Porta Capena a Boville, descritta e dimostrata con i Monumenti: Roma, 1853.

Referring therefore to Canina's work for more ample information, we shall confine ourselves here to notice the most remarkable objects between Rome and le Frattocchie, the site of the ancient Bovillæ.

It may not be unnecessary to inform the tourist that the Via Appia commenced nearly 1 m. within the Porta Appia of the Aurelian wall, the modern gate of S. Sebastiano, at the Porta Capena, the site of which he will see marked on a wall—P C—half way between the modern Via di San Gregorio and the Baths of Caracalla, corresponding to the narrowest part of the valley, between the Cælian and Aventine hills, respectively crowned by the Villa Mattei and the ch. of Santa Balbina. The distance from this point to the modern Porta San Sebastiano is 1480 yards, the space between the wall of Servius Tullius and that of Aurelian.

Leaving the Porta Capena, the Via Latina soon separates on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios and of the neighbouring Vigna Codini on the l., and some substructions of sepulchres on the opposite side of the road. The Arch of Drusus follows, and 120 yds. beyond the Porta S. Sebastiano on the rt. was found the 1st milestone, which is now placed on the balustrade before the Capitol. It was in the space between the modern gate and this first Milliarium that the best authorities place the Temple of Mars, where the armies entering Rome in triumph were obliged to halt. Crossing the small river Almo, the huge square mass of ruin on the l. is supposed to mark the sepulchre of Geta, and that on the opposite side of the road of Priscilla, at the base of which is the Osteria di Acquataccio: the tomb of Priscilla is surrounded by niches, which probably contained statues; the circular tower placed upon it is mediæval. A few hundred yards farther an ancient road leading to the Via Ostiensis branches off on the rt.; in this *Bivium* is situated the ch. of *Domine quo vadis*, so called from the tradition that it was here that St. Peter in his flight from Rome met our

Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the ch. is let in a marble slab, bearing a representation of the feet of our Saviour, which are said to have marked the stone of the road pavement on which he stood; the original, in black lava, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano. After passing *Domine quo vadis*, the road leading to the valley of Egeria and the so-called Temple of the Divus Rediculus branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of *plateau*, the centre of which corresponds to the second m. On the l. are the Columbaria of the Freedmen of Augustus, of Livia, and of the Volusii, and on the rt. that of the Cecillii: behind the latter Canina places the small Temple or *Ædicola* of the Divus Rediculus. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. being of Claudia Semne. The Temple of Romulus and the Circus of Maxentius on the l. have been fully noticed in our description of the antiquities. The 3rd milestone on the Appian corresponds to half way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Gaetani fortress. The ruined chapel of the Gaetani opposite is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of a tribune or apse: there are traces of a circular wheel window in the opposite gable, and 6 Gothic windows on each side: the roof is destroyed, but the spring of the arches show that they were pointed and corresponding in number with that of the windows. The tomb of Cæcilia Metella is situated, as already stated, at the extremity of a great lava current, which descended probably from near Marino. From this point the Via Appia follows almost in a straight line as far as Albano, its direction being very nearly S. 39° E. A m. beyond this, on the l., or close to the 4th m., is the celebrated tomb of

Servilius Quartus, of the great Servilian family, excavated by Canova, and already noticed, as well as that of Cæcilia Metella, in our general description of the tombs in and about Rome. A few yards beyond this is a marble bas-relief representing a philosopher (Socrates ?) admonishing Cræsus (borne on men's shoulders) of the instability of life, and of the unavailability of his treasures to avert the universal destiny of mortals, death. This bas-relief of excellent execution was found on the spot, and is supposed to bear allusion to the fate of Seneca, whose death, we know from Suetonius and contemporary writers, took place at the 4th m. on the Appian: it is one of the finest specimens of art discovered during the late excavations. Beyond this interesting site is the sepulchre of the sons of Sixtus Pompeius Justus, the grand-nephews of Pompey the Great, with an inscription in hexameter: near it are the ruins of a small temple supposed to have been dedicated to Jupiter. From this point we enter on a real street of tombs, which continue uninterruptedly for nearly 4 m.: between the 4th and 5th m. the most remarkable are—on the rt. the tomb of Caius Licinius, a very ancient republican construction in peperino, with bas-reliefs representing a warrior and warlike instruments; and one of a later period to several members of the family of the Philippiani, one of the inscriptions on which is curious—TITO . CLAUDIO . SECUNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDULGENTISSIMO; from which it would appear that the deceased was a tax-gatherer, and the best of husbands, in modern lapidary phraseology;—of Rabirius, Hermodorus, and Usia Prima, a priestess of Isis; and a little farther another republican monument in peperino, not unlike in style that of Scipio Barbatus, but without an inscription: near it is a cippus with a bas-relief of an altar bearing a burning altar, and an inscription to Marcus C. Cerdonius. Passing the 5th m., on the rt. 2 large circular mounds, surmounted by a low basement of blocks

of peperino, which Canina supposes to be the celebrated tombs of the Horatii and Curiatii: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alstietian mound tombs near Monterone on the road from Civita Vecchia, whilst their position corresponds exactly with the distance from Rome at which we are told by Livy those heroes fell. On the opposite side of the road, and extending considerably in every direction, is a large mass of ruins, formerly confounded under the denomination of Roma Vecchia, but which are now believed to have formed a large suburban villa belonging to the Quintilii. The huge pyramidal ruin near this, called without any foundation the Sepulchre of the Metelli, is at the same time one of the most picturesque objects on the Appian and one of the most remarkable from its massive solidity: the narrow pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the great blocks of stone which formed the outer part of the base being carried away during the middle ages. Between the 5th and 6th m., on the l., are the tombs of Sergius Demetrius, a wine-merchant, and Lucius Arrius; and on the l., of Septimia Gallia, and of a member of the family of the Aurelii. At the 6th m. is one of the most remarkable ruins on the Via Appia, the huge circular sepulchre called Casal Rotondo, of such huge dimensions, that not only there is a farm-house and farm-buildings, but an olive-garden, upon its summit. The recent excavations have led to the discovery of several fragments of sculpture and inscriptions, some bearing the name of Cotta. There is every reason to believe that it was erected to M. Valerius Messalla Corvinus, the orator and friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time, who died in the 11th year of our era, by his son Aurelius Cotta Messallinus. The tomb is by far the most colossal outside the gates of Rome: it is 336 Eng. feet in

diameter, or one-third more than that of Cæcilia Metella; it is built of small fragments of lava, embedded in a strong Pouzzolana cement, bound together by large blocks of travertine, and was entirely cased in a coating of the same stone, and covered with a pyramidal roof formed of travertine slabs, so sculptured as to imitate thatch or tiling. Some fine specimens of sculpture were found near it, representing Tritons and marine animals of exquisite workmanship. The view from the summit of this tomb is one of the finest over the Campagna and the Alban hills. Beyond Casal Rotondo we find on the rt. the tombs of P. Quintius, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decimus Philomusus, the inscription being flanked by what might be called an *armoire parlante*, 2 well-executed bas-reliefs of a mouse; and of Cedritius Flaccianus, a military Tribune: whilst on the l. are the Torre di Selce, a sepulchre belonging to some great unknown; the tombs of Titia Eucares, and of Atilius Evodus, a jeweller who had his shop on the Via Sacra. Before the 7th m. the road descends, and deviates slightly from the straight line, to follow the direction of a lava current. It would appear, however, that in the origin the road followed the direct course, as indicated by some more ancient tombs which lined it on the l. Between the 7th and 8th m. there is no tomb of any note; but at the latter point a considerable mass of building, enclosing the ruins of a temple, supposed to be that dedicated by Domitian to Hercules, and to which Martial alludes in his Epigrams. The temple erected by Domitian was close to a more ancient edifice, to which the Doric columns of peperino scattered around appear to have belonged. Close to these temples is a large circular tomb, faced with blocks of Alban stone, and similar to those of the Horatii and Curiatii, and probably of a very early date. Behind the temple of Hercules was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls

standing. On the l. of the road the only tomb bearing an inscription is that of Q. Verrannius; the owner of the high ruin called the Torraccio, near it, has not yet been ascertained. Exactly corresponding to the 9th m., and on the rt. side of the Via Appia, is a considerable mass of buildings which mark the site of the villa of Gallienus, which we know from Aurelius Victor was, as well as the tomb of that emperor, at this spot. This site was excavated during the last century, by Gavan Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican, and several other specimens of good ancient sculpture, were discovered. From the tomb of Gallienus the road descends to the torrent of the Ponticello, close to which stood the 10th m; the most remarkable sepulchre in this space being a very massive circular one, which marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia has a gradual ascent for the next m., half way to which on the l. is a large round sepulchre of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive tomb, with a chamber in the form of a Greek cross, with a pointed roof in the centre, which now serves as a dwelling for shepherds. This is the last monument before reaching le Frattocchie, where the recently excavated portion of the Via Appia joins that now forming with the Via Appia Nova, the post or direct road between Rome and Albano. It was probably the summit of this latter sepulchre which was used by Boscovich as the S.E. extremity of the base-line measured by him and Maire, in 1750, by order of Benedict XIV., the other extremity being the tomb of Cæcilia Metella. The length of this base-line was about 12,200 English yards, the object of the measurement being to connect by a series of triangles the shores of the Adriatic and the Mediterranean, and to furnish data for a more correct topographical map and survey of the States of the Church.

The ancient pavement exists on a great part of the road we have travelled over for the last 8 m., and in many places with the lateral causeway for foot passengers bordered by a parapet of peperino, especially between the 8th and 10th m. The silex employed for the pavement was obtained from the numerous quarries of lava which border the road on either side. It is in general much worn into deep ruts by the wheels of the vehicles that passed over it, so as to make it none of the smoothest for the traveller in his modern carriage. Traces of fountains, and circular seats for the use of the wayfaring traveller, may be seen alongside many of the tombs. All the *milliaria* have disappeared, but their positions have been carefully determined, adopting the distance between the Porta Capena and the spot where that bearing the inscription *VIA APPIA. I.* was discovered, and which, as we have already stated, has been injudiciously removed to the balustrade before the *intermontium* of the Capitol.

It may not be out of place to add that the whole expenditure for reopening the Via Appia has little exceeded 3000*l.* sterling, in which has been included, not only the removal of several feet of earth and rubbish that had accumulated during so many centuries, but the erection of walls to defend it from the encroachments of the neighbouring landowners, many of whom threw difficulties without end in the way of the praiseworthy operation, which by Commendatore Jacobini's and Cav. Canina's perseverance has been so happily brought to a conclusion. It still remains to place many of the fragments of sculpture and inscriptions which have been discovered, in such a manner as to be available to the antiquarian visitor, and carry down the excavations to the level of the Via Appia of Imperial times; for there is reason to believe that a good deal of the road, formed of polygonal blocks of lava, as now exposed, is of a more recent date, and that the original causeway over which Horace, Virgil, Augustus and Germanicus, travelled on their way to Brundisium,

will be discovered, beneath the more barbarous work of the time of the Exarchs and of the middle ages.

TIVOLI, 18 MILES.

There are few spots in the immediate environs of Rome which present so many objects of natural beauty as Tivoli and its surrounding valleys. The enjoyment of the excursion depends in a great measure on the time which the traveller may devote to it. It is not uncommon to start from Rome at an early hour, visit the cascades and the temples, and return in the evening of the same day. A hurried excursion of this kind is seldom satisfactory: the fine scenery of Tivoli cannot be properly explored in less than 2 or 3 days; and those who are desirous of visiting the classical sites among the neighbouring mountains will find it necessary to make arrangements for a still longer visit. The usual charge for a carriage to go and return in one day is from 3 to 5 scudi, exclusive of *buonamano*. The road follows the Via Tiburtina, and in some parts traverses the ancient pavement, formed of large blocks of lava. Leaving Rome by the Porta S. Lorenzo, we soon pass the basilica of that name; and at a distance of 4 m. from Rome cross the Anio, the modern Teverone, by the Ponte Mammolo. This bridge, the ancient Pons Mammeus, derives its name from Mammea, the mother of Alexander Severus, by whom it was repaired. In later times it was destroyed by Totila, and rebuilt by Narses in its present form. The Anio, which we here cross for the first time, rises on the frontiers of the kingdom of Naples, and separates Latium from the country of the Sabines: after forming the cascades of Tivoli, it falls into the Tiber 3 m. from Rome, near the Ponte Salara. About 8 m. beyond the Ponte Mammalo the monument of Giulia Stemma, erected by her children, was discovered a few years since. On the left hand, a short distance off the road, is the *Lago di Tartaro*, so called from the incrusting quality of its waters, which produce the stone called travertine, by depo-

siting a calcareous coating on vegetable and other substances. The margin has been so much contracted by the gradual deposits of the water, that the lake is now almost covered by a thick crust of travertine. The sulphurous odour of the pool makes its position known long before the traveller approaches the spot. Near this a branch of the ancient Via Tiburtina leads to Tivoli by the Ponte del Acquoria, the Pons Aureus; it is still practicable, but is superseded by the more recent road over the Ponte Lucano. A large portion of the pavement near the Ponte del Acquoria is well preserved. Beyond this the present road crosses the Solfatara canal, which drains the lake of *La Solfatara*, the ancient *Aquæ Albulæ*, and carries its sulphurous waters into the Tevere. The canal is 9 feet broad, 4 feet deep, and 2 miles long. It was constructed by Cardinal Ippolito d'Este, while governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of the lake. The water is of a milky colour: it runs in a strong current, and is always marked by a powerful smell of sulphuretted hydrogen gas. The lake is about 1 m. from the bridge, and is filled with reeds and aquatic vegetables: its petrifying qualities are continually adding to the rocky margin around it. In the time of Father Kircher it was a mile in circuit, but is now so much contracted from this cause that its greatest diameter is little more than 500 feet. The floating masses of vegetable matter on its surface have been called "Isolæ Natante." The lake is mentioned by Strabo, who says that its waters were used medicinally, and that they were much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia: they are still called "Bagno di Regina." The water was examined by Sir Humphry Davy, who ascertained that the temperature is 80° Fahrenheit, and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen. The sulphurous odour impregnates the air

for a great distance, and the great depth of water may be proved by the volumes of gas which rise to the surface a certain time after a stone thrown into it has reached the bottom. Beyond it are two smaller lakes, one called "delle Colonnelle," the other "di S. Giovanni," both communicating with the Solfatara. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or of the Temple of the Faun, which Virgil celebrates in the seventh *Æneid* as the oracle of all Italy:—

"lucosque sub alta
Consultat Albunea; nemorum quæ maxima
sacro
Ponte sonat, sævamque exhalat opaca me-
phitum.
Hinc Italæ gentes, omnisque *Ænatria* tellus,
In dubiis responsa petunt."

A short distance beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the whole route, which Poussin has rendered celebrated by his well-known picture in the Doria Palace. The tomb of Plautius Lucanus, which adds so much to the peculiar character of the landscape, is described in the general account of the Roman tombs. Near this bridge, at Barco, and other places in the vicinity, are the quarries from which ancient and modern Rome has derived her supplies of travertine. The piers of the Ponte Lucano and nearly all the arches are ancient, but are not remarkable for their masonry. At this point the road divides; one branch leads to Hadrian's villa, the other to Tivoli. Beyond the bridge some traces of the ancient road from *Gabii* to *Tibur* may be seen. Further on, between Ponte Lucano and Tivoli, are some sculptured piers, the remains probably of tombs, which are supposed to have been the entrance to the villa. The modern entrance is about 1½ mile from the bridge.

Villa of Hadrian (*Villa Adriana*) (to be seen only by an order to be obtained at the palace of the duke of Braschi at Rome). This villa is situated on the plain at the base of the hill of Tivoli, built from the emperor's design, in order to include in one spot all he had seen most striking in the course of his travels. It cover

a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when first built it must have been more like a city than a villa. Nothing in Italy can be compared to its imposing ruins: the stranger is amazed by their size and extent, which far surpass the ruins of the Palace of the Cæsars. It contained a Lyceum, an Academy, a Pæcile in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, a Library, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was residing here when he was seized by the fatal illness of which he died at Baïæ. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequently to this event it was plundered by the Romans, who burnt its marbles into lime, and removed its porphyry and marble columns to adorn their palaces and churches. The most remarkable ruins are the following:—

1. *Greek Theatre*, one of three which formerly existed in the villa, and whose sites are still pointed out. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. Near it is a square court, supposed to be the portico of the theatre. The modern casino, inhabited by the custode, is said to stand on the Nymphæum. On the right is, 2. The *Pæcile*, built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the oblong portico, nearly 600 feet in length, with a double row of columns, is still standing. 3. *Temple of the Stoics* (?), a name given on doubtful authority to a large hemicycle with seven niches for statues, supposed to have been lined with porphyry. 4. *Teatro Maritimo* (?), another doubtful name given to a round building, from the discovery of a mosaic with representations of sea-monsters. It was probably a bath. 5. On the left of this building are some ruins called the Library. 6. On the left of the Temple of the Stoics (3) are two semicircular buildings, called the *Temples of Diana and Venus*. 7. *Imperial Palace*, a name given to a ruin appa-

rently of two stories: in the lower one are some remains of paintings, with crypts or cellars. The upper story has a large quadrangular portico: in many parts the walls are double. 8. Near this is a long line of arches communicating with a building with stuccoed ceilings, in a fine state of preservation, called the *Palace of the Imperial Family*. 9. Traversing the court of the Pæcile (2) are the *Barracks of the Prætorian Guard*, an immense number of chambers of two and threestories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. The doors communicating between each room are modern. 10. On the right of the barracks is the great square, nearly 600 feet in length, called the *Naumachia*, supposed by some antiquaries to be the site of the Circus. 11. *Serapeon of Canopus*, in imitation of the temple of the same name at Alexandria. The Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among the ruins are preserved in the Egyptian Museum of the Vatican. 12. On the right of the Serapeon are the remains of the *Academy* and of another *Theatre*. 13. On the left is a fosse leading to four subterranean corridors, supposed to belong to the *Tartarus*; and beyond them is the presumed site of the *Elysian Fields*. 14. The last object to be mentioned is the *Vale of Tempe*, which has little resemblance to the famous vale of Thessaly, although a small stream is carried through it in imitation of the Peneus. This brings us back to the modern casino between the Pæcile and the Greek theatre, where we rejoin the road to Tivoli. The immense number of precious works of art discovered in Hadrian's villa add greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, noticed

in the account of these museums, were found among its ruins. It disputes with the Portico of Octavia the honour of the discovery of the Venus de Medici, and the museums of the great European capitals are indebted to it for some of their most valuable treasures.

The ascent to Tivoli through a grove of olives is very steep, but picturesque. On the right are the ruins of the villa of Cassius. The principal entrance on this side is by the Porta di Santa Croce, from which there is a fine view over the Campagna.

TIVOLI (*Inns*: La Regina, recently improved by the erection of an additional story, the terrace of which commands a view of the temple of the Sibyl, the course of the Cascatelle, and the heights of Subiaco; La Sibilla, situated close to the Temple of the Sibyl and the best views of the falls: the latter is the favourite resort of the artists. Tivoli, the ancient Tibur, the well-known city of the Sicani, founded nearly 5 centuries before Rome, was one of the early rivals of the Eternal City, and was reduced to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiaraus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:—

"Tum gemini fratres Tiburtia mœnia In-
quunt,

Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juvenis."
Virg. Æn. vii. 670.

"Nullam Vare, sacra vite prius severis arbo-
rem

Circa mite solum Tiburis, et mœnia Catili."
Hor. Od. I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its beautiful scenery inspired some of the sweetest Lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:—

"Me nec tam patiens Laomedemon,
Nec tam Larissæ percussit campus opima,
Quàm domus Albunæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivi."—*Lib. I. vii. 10.*

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

"Tibur Argeo positum colono,
Sit mea sedes utinam senectas,
Sit modus lasso maris et viarum
Militiæque." *Lib. II. vi. 5.*

In the early ages of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*Superbum Tibur*," given to it by Virgil, is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. Among the historical records of the city, we know that Syphax king of Numidia died at Tibur, B.C. 202, five years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel. In the 8th century it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these details, the most interesting to English travellers is the retreat it afforded to Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of

the emperor; who is said, by the cardinal of Aragon, to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to the pope. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the subject of frequent contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. Tivoli appears to have been the headquarters of the Ghibeline chiefs until the cardinals assembled at Anagni, and elected Sinibaldo de' Fieschi to the papal chair under the name of Innocent IV. In the 14th century Rienzi made it his headquarters during his expedition against Palestrina: he resided there for some days, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and by the Colonnas; and in order to control the people and reduce them to obedience, Pius II. built the present citadel.

Modern Tivoli is one of the most important cities of the Comarca, and the capital of a *distretto*. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 feet. The population of the city is about 6750. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest, and indeed has rather an indifferent character. Its uncertain and stormy climate, and the number of funerals, which give a bad impression of its salubrity, are commemorated in the popular distich:—

"Tivoli di mal conforto,
piove, o tira vento, o suona amorto."

its churches, S. Andrea and La date from the fifth century. the antiquities of the town the

principal object is the *Temple of the Tiburtine Sibyl*, a beautiful building of the best times of art, finely placed on a rock overhanging the valley of the cascades. The antiquaries of the last century endeavoured to supersede this title for that of the Temple of Vesta, on the ground that all the temples dedicated to the latter deity were circular: but there is no proof that there was any temple at Tibur dedicated to Vesta; Professor Nibby, in his last work, contends that it is the Temple of Hercules Saxonus. It is a circular temple, $21\frac{1}{2}$ feet in diameter, surrounded by an open portico of 18 columns, 10 of which remain. They are of stuccoed travertine, of the Corinthian order, and are 18 feet high exclusive of the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of oxen; and the architrave bears the inscription L. GELLIO. L. The cella is composed of small polygons of tufa and travertine, and has two small windows. On the left of this temple is that called by different writers the Temple of Drusilla, the Temple of the Sibyl, and the *Temple of Vesta*. It is an oblong building of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to St. George. From the Temple of the Sibyl a pretty path, made by General Miollis, leads to the Grottoes of Neptune and the Sirens, the two principal points from which the *Falls of the Anio* were seen, a few years since, to the greatest advantage. The water was carried over a massive wall built by Sixtus V., and fell into the black gulf called the Grotto of Neptune, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind in Europe. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses near the Temple of the Sibyl. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it from destruction. These changes have de-

prived the grottoes of their interest, and they are now hardly worth a visit except for the purpose of studying the fine sections of the travertine rock. The new Falls were formed by cutting a tunnel through Monte Catillo, immediately opposite the temple. This difficult task was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI. The river falls into the valley in a solid mass to the depth of about 80 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. The catastrophe of 1826, by diverting the course of the river, laid open the ruins of two ancient bridges and an ancient cemetery. The first bridge is at the eastern extremity of the town, and was brought to light by the change of the current: it was at first supposed to be the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new passage discovered the second bridge in 1832, near the mouth of the channel: it is better preserved than the one just mentioned, and is more likely to have been the bridge of the Valerian Way. Nibby supposed that it was ruined by the inundation recorded by Pliny, which took place A.D. 165. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments and several skeletons; the most remarkable monument was the cenotaph of Lucius Memmius Afer Senecio, proconsul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading by the circular terrace constructed by General Miollis, and by the villa of Q. Varro, to the best point for seeing the Cascatelle and the Villa of Mænas: it crosses the ancient bridge a little lower down, and returns by the Villa d'Este and the Villa of Mænas to the town.

The *Cascatelle*, a series of pretty cascades formed by the waters of the Anio, after they have served the purposes of the iron manufactories. The first and

largest stream forms two cascades; the other forms those which issue from the Villa of Mænas, and fall into the valley at the height of more than 100 ft. The effect of these cascades, contrasted with the brilliant vegetation of the valley and the rich colouring of the massive brickwork of the villa, produces a scene of striking interest, which our countryman Dessoulavy has made familiar in numerous private galleries of England. Near the Cascatelle are pointed out the ruins of the *Villa of Catullus*. At the church of S. Antonio are those of the *Villa of Sallust*, attributed by the local ciceroni without a shadow of authority to Horace. The church of the Madonna di Quintiliolo, not far distant, is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace: its situation on the slopes of Monte Peschiavatori is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mænas, the Cascatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican museum. $\frac{1}{2}$ a m. from this is the little stream of the Acquoria, which we pass by an ancient bridge in a good state of preservation, and afterwards cross the Anio by one of wood. In returning to Tivoli we pass over the ancient Via Tiburtina, of which several portions are still perfect: this leads us to the *Villa of Mænas*, the most extensive ruin in the neighbourhood of Tivoli. Nibby considers it the great Temple of Hercules, for which Tibur was celebrated from the earliest times, and states with truth that there is no classical authority whatever for its popular name. He contends also that an attentive examination of the ruin will prove that it has none of the elements of a Roman villa, and that it has a strong analogy with the Temple of Fortune at Palestrina. The extent of the edifice rendered it necessary to carry the road under a long corridor of great

height, of which several arches are still standing. The principal ruin now visible is a square building or *caecidium*, with half-columns of the Doric order and arcades, forming the entrance to the portico. At one end of this is a small cascade which adds to the picturesque beauty of the ruin. Behind are 2 suites of chambers, built upon a large subterranean apartment, supposed to have been a reservoir for water. On one side is a canal, through which a rapid torrent discharges itself under one of the arcades, forming another pretty fall. From the terrace is a fine view of the Campagna. The ruin was converted by Lucien Buonaparte into an iron manufactory, still in operation. In a vineyard near the Villa of Mæcenas are the ruins of a building, octagonal externally and circular internally, resembling the Temple of Minerva Medica at Rome. Its popular name is the *Tempio della Tosse*; but some antiquaries, struck with the absurdity of a temple to such a goddess as *Cough*, have called it the sepulchre of the Tossia family. Nibby, however, ascertained that the name is not to be traced beyond the 16th century, and that the construction of the building is not more ancient than the 4th century. He inclines to the idea that it was erected for Christian worship: the remains of paintings in the interior representing the Saviour and the Virgin give probability to his opinion.

The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to show the ruins or the sites, are those of Vopiscus, Piso, Cassius, Munatius, Planus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of these ruins are mere conjectures, and it would be an unprofitable task to follow the speculations upon which their doubtful authenticity depends. The walls which support the terraces of the villas of Brutus and of Bassus are polygonal; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 ft. in length. At Tivoli, under the Casino of the Greek

Cassius. The ruins of this noble villa are still very extensive, and have contributed largely to the great museums of Europe. In the 16th century Cardinal Ferdinando de' Medici and the Archbishop Bandini of Siena made considerable excavations, which were attended with interesting results, and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he excavated were purchased by Pius VI. for the Vatican, and are justly classed among the most valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses were found here, together with many other celebrated statues which have been noticed in our general description of the Museo Pio-Clementino.

Beyond the Porta S. Giovanni, about $\frac{1}{2}$ m. distant, are the remains of a circular tomb, supposed to be that of C. Aufestius Soter, a physician, whose inscription was found upon the spot. About $\frac{1}{2}$ m. beyond it the road passes under the arch of the Marcian aqueduct, composed of large blocks of tufa. Near this the specus of the Anio Vetus is visible. Further on we see the magnificent arch of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a stronghold against the attacks of the Orsini, lords of Castel Madama: it is 45 ft. high and 25 ft. broad. From the modern bridge we see the ruins of 2 other aqueducts, and beyond them from the higher ground we recognise a third: the first is the Claudian; the second is the Marcian; the third and highest is the Anio Novus.

Close to the entrance of Tivoli, at the Porta Romana, is the *Villa d'Este*, built in 1549 from the designs of Pirro Ligorio by Cardinal Ippolito d'Este II., son of Alfonso duke of Ferrara. Though picturesquely situated, it is now deserted and fast falling into ruin. The casino, decorated with frescoes by Federico Zuccari, Muziani, and other painters, representing the history of Tivoli, is perishing from neglect. Its formal plantations and clipped hedges find few admirers after the natural beau-

ties of the surrounding scenery ; and the waterworks, called the Girandola, are now justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful pines and cypresses of the garden make it a favourite resort of artists, and the view from the terrace over the plain of the Campagna is one of the finest scenes in Tivoli.

Travellers who are desirous of exploring the picturesque and classical localities of the Sabine hills should make Tivoli their head-quarters for some days, and arrange a series of excursions to the most interesting districts. It would be impossible within the limits of this work to describe the numerous objects of natural beauty for which every valley in the neighbourhood is remarkable. Many of these scenes are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. The traveller who sets out to explore these valleys will be struck with the frequent recurrence of polygonal walls. Many of these walls appear to have been constructed for the purpose of supporting the ancient roads, and occur in places where no cities could have existed. The most interesting excursions from Tivoli are those to Subiaco, up the valley of the Anio ; to Licenza, the site of Horace's villa and Sabine farm ; and the ascent of Monte Genaro. The road to Subiaco, following for some miles the ancient Via Valeria, is practicable for carriages ; but that to Licenza and the ascent of Monte Genaro must be accomplished on horseback or on foot. The pedestrian would find an endless source of enjoyment in the mountains around Tivoli.

SUBIACO,

28 m. from Tivoli, and 44 from Rome. The road during the whole distance ascends the rt. bank of the Anio. About 6 m. from Tivoli, on the rt. hand, is a ruined tower of the 13th century called *Sacco Muro*, remarkable for some remains of polygonal walls. In 1821 an inscription of the time of Tiberius was

found there, recording the name of C. Nennius Bassus, præfect of the Fabri at Carthage under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. In the middle ages the castle belonged to the Orsini, and was abandoned towards the close of the 15th century. On the opposite side of the Anio, on a height, is seen the village of Castel Madama. About 2 m. beyond Sacco Muro is *Vicovaro*, the ancient *Varia*, a small village of 1000 souls, picturesquely placed on a hill above the road, and distinguished by the fine old baronial castle of the Bolognetti family and by some remains of polygonal walls. Near it is the ancient bridge of the Claudian aqueduct. 2 m. beyond Vicovaro is the convent of *S. Cosimato*, surrounded by cypresses, and finely situated on a lofty rock above the deep glen of the Anio ; and soon after the road crosses the Licenza, near its junction with the Teverone. In the distance on the rt. and beyond the latter is the village of *Saracinesco*, perched on the summit of a conical hill covered with wood, which adds greatly to the beauty of the landscape. A local tradition refers the name to a colony of Saracens, and it is remarkable that many of the inhab. have Arabic names, among which that of Almanzor is not uncommon : many of the mountaineers in picturesque costumes seen at Rome during the winter, and who loiter about the Piazza di Spagna, offering their services as models, come from this village. The valley of the Anio was desolated by the incursions of the Saracens about the year 876, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, preserved in the monastery of Santa Scolastica at Subiaco, under the name of "*Rocca Sarracenis-cum*." Near *Roviano* the river makes a sudden bend almost at right angles. Below this town the road to Subiaco branches off from the Via Valeria and pursues its course up the valley of the Anio. The Valerian Way continues in a direct line to the Abruzzi by Carsoli, the ancient city of Corseoli, and by the plains of Tagliacozzo (see Handb

for S. Italy). It is the most direct road from Rome to the lake of Celano, but is to be travelled only on horseback or in the common cars of the country. The papal frontier-station is at the little village of *Arsoli*, a short distance from *Roviano*. Another station for a bridle-path, which avoids the circuitous route by *Arsoli*, is at *Rio Freddo*. The road from *Roviano* to *Subiaco* is very beautiful. On the opposite bank of the *Anio* is *Anticoli*, prettily situated on the slopes of a hill above the river. Before reaching *Agosta*, a picturesque little village of 600 souls on the l. of the road, are the celebrated springs called *Le Sirene*, which burst in large volumes of bright crystal water from the base of the mountains: the ancients believed that they issued by subterranean channels from the lake of Celano. Immediately opposite is *Marano*, a small village on an insulated hill on the l. bank. Farther on, *Rocca di Mezzo* is passed; and beyond it, on a peak apparently inaccessible, is the populous village of *Cerbara*, close to the Neapolitan frontier. *Subiaco* is seen for the first time near this spot; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded on all sides.

Subiaco (the *Locanda Scozza* is the best, and very fair), the ancient *Sublaqueum*, is the chief town of a *distretto* of the *Comarca*, with a population of 6000 souls. It derived its ancient name from the artificial lakes of the *Villa of Nero*, below which (*sub lacum*) it was built. The modern town is more remarkable for the unrivalled beauty of its scenery than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill, which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape-painters of all countries. The dark and narrow streets of the town itself are by no means inviting to the stranger; the houses have an air of antiquity which carries us back to

the middle ages more than any other town in the vicinity of Rome. The church was built by *Pius VI.*, who was abbot of the monastery for many years before his elevation to the papal throne: the palace of the abbots was also enlarged and modernised by the same pontiff. About a m. from the town, on a hill above the river, we may still trace the ruins of *Nero's Villa*. It was in this villa, as we are told by *Tacitus* and *Philostratus*, that the cup of the tyrant was struck by lightning while he was in the act of drinking, and the table overthrown by the shock. Near this is the celebrated *Monastery of Santa Scolastica*, founded in the 5th century, and restored in 981 by the abbot *Stefano*. It has 3 cloisters: the first is modern, but contains some ancient monuments; among which may be noticed the sarcophagus with bacchanalian bas-reliefs, a Bacchic head, a fine column of porphyry and another of *giallo antico*, said to have been found in the ruins of *Nero's villa*. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the introduction of Gothic architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the portico is a curious monument of 2 stags drinking; one bears an inscription recording the foundation of the building in 981; another inscription relates to the construction of the tower, and enumerates the possession of the monastery in 1052. The third cloister is also Gothic, but evidently not earlier than the 13th century. The church, dedicated to *S. Scolastica*, contains nothing which calls for particular description. The monastery was once famous for its library, rich in MSS. and diplomas. Nearly all these treasures have been dispersed; but it has obtained a lasting celebrity in the history of typography as the first place in Italy in which the printing-press was established by the German printers *Sweynheim* and *Pannartz*. Their edition of *Lactantius* was their first production: it appeared in 1465, and a copy is still preserved in the monastery as an historical record. They remained

at Subiaco until 1467, when they removed to Rome, in consequence, it is said, of some disagreement with the monks. A m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, but the scenery is so grand that no description can do justice to it. St. Benedict retired here in his early youth, about A.D. 450. The monastery was rebuilt in 847; the lower church dates from 1053, the upper church from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cave in the lower part of the building is supposed to be of great antiquity, and is identified by some authorities with the oracle of Fannus. It contains a statue of St. Benedict by Bernini. The two chapels leading to it were painted in 1219 by Conciolo, one of the earliest Italian masters, who has recorded his name in "*Conziolus pinxit.*" In the sacristy is a Holy Family, attributed to *Correggio* (?). The garden is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated with his own hand. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the violence of his passions, and were miraculously converted into roses by St. Francis when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name. On the slopes of the hill are the ruins of a *Nymphæum*, supposed to belong to Nero's Baths. From Subiaco a bridle-road, affording a very delightful ride of 2½ hours, leads over the lower slopes of Monte Carpineto to the picturesque villages of *Olevano* and *Genazzano*. *Olevano* is about 8 m. and *Genazzano* 12 m. from Subiaco; but as they are more generally visited from Palestrina, we shall reserve our account of them for our excursion to the latter place.

HORACE'S SABINE FARM, AND MONTE GENARO.

The distance from Tivoli to the Villa and Sabine Farm of Horace is 12 miles. The road, as far as the convent of S. Cosimato, is described in the preceding excursion. From that point it is no longer practicable for carriages, and travellers must therefore make arrangements at Tivoli, and perform the journey either on horseback or on foot. Leaving S. Cosimato on the rt., the road strikes off to the N.E. soon after passing Vicovaro. Near this point on the rt. hand are the villages of *Cantalupo* and *Bardella*, the *Mandela* of Horace. About 2 m. farther on the l. is *Rocca Giovane*, situated on a steep rock above the road, and supposed to be the *Arx Junonis* (*Rocca Giunone*). In the ch. is preserved an ancient inscription recording the restoration of the Temple of Victory by *Vespasian*. The antiquaries regard this fact as a proof that it is the *Fanum Vacunæ*, or the Temple of Juno *Victrix*, celebrated by Horace, which would confirm the etymology of the modern name. About 2 m. farther up the valley is *Licenza*, the ancient *Digentia*.

"Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit ruginos frigore pagus."
Hor. Ep. l. xviii.

It is a small mountain-village of 700 souls, beautifully situated on the right side of the bright clear stream which Horace celebrates under the same name. The site of the villa of Horace is placed on the rt. of the road, about midway between it and the river, a short distance before we reach the village. Nothing now remains but 2 capitals and some other fragments of Doric columns, and a white mosaic pavement partly covered by a vineyard. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, on the slopes of the Monte Rotondo, cannot be mistaken: and the village of *La Rustica*, on the rt. side of the valley as we ascend, recalls the *Ustica* of the poet:—

"Utunque dulci, Tyndari, fistulâ
Valles, et Usticæ cubantis
Lævis personuere Saxa."

Od. I. 17.

Higher up the valley, in a beautiful and romantic spot under Monte Cornazzano, are two springs, identified with the Fons Blandusæ:—

"O Fons Blandusæ, splendidior vitro
Dulci digne mero, non sine floribus
Gras donaberis hædo." *Od. III. 13.*

Above Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, a small village of 2600 souls, 6 m. distant. Travellers usually make the *Ascent of Monte Genaro* from *Civitella*. Those who ascend direct from Tivoli follow the route taken by the peasants in going to the festa of the Pratone, the little meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, one of the most picturesque villages in the chain, situated on a lofty hill, remarkable for the castellated mansion of the Borghese family. The road here ceases, and we follow for some distance a bridle-path commanding fine views of *Rocca Giovane*, and at length strike into the forest beneath the singular mass of insulated limestone called *la Morra*. The last ascent to the Pratone from this side is extremely steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of Licenza to the Pratone is less difficult, and follows the depression in the chain between Monte Genaro and Monte Pennecchio. The Pratone is celebrated for its pastures, and the traveller generally finds it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of Monte Genaro, which is 4185 feet above the sea, and, with the exception of Monte Guadagnolo, S.E. of Tivoli, is the highest point of the chain which bounds the Campagna on the E. There is no doubt that the Mons Lucretilis, which Horace has celebrated in his beautiful ode already quoted, was

one of the peaks of this ridge, and many writers identify it with Monte Genaro itself. The view commanded during the ascent over the immense plains of the Campagna is one of the finest scenes in Italy, and amply repays the labour of the excursion. It embraces the line of coast as far as Monte Circello, the whole line of the Volscian mountains beyond the Alban hills, and commands nearly all the valleys of the Apennines from the Neapolitan frontier, beyond Monte Guadagnolo, to the monastery of Farfa on the N. On the summit is a tumulus of loose stones, used as a trigonometrical station by Boscovich. Travellers who are desirous to vary their route in returning to Tivoli may descend by the pass called *La Scarpellata*, a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the Sabine chain, and form so conspicuous an object from Rome. On one of their summits is the picturesque town and feudal castle of Monticelli; on another the polygonal walls of the ancient city of Ameriola; and on the third the village of Sant' Angelo, marking the site of Corniculum. The pass leads down to the hollow called *La Marcellina*, at the foot of the hill and castle of Monte Verde. Near this are some fine examples of polygonal walls marking the site of the ancient city of Medullia. Between this and Tivoli the road passes Ciano, the supposed representative of ancient Cænina, celebrated in the history of Romulus and the Sabine rape: some fragments of its polygonal walls are still standing. Farther on we pass some ruins of a Roman villa at a spot called *Scalzacane*, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a pedestal with the following inscription:—*L. MYNATIVS . PLANCVS . TIB. COS. IMP. INTER . VII. VR. EPVLON . TRIUMPH. EX . RHETIS . EX . TEMPO . SATVRNI . ET . COS . IMP . ESERCITI . IN ITALIA . ET . GALLIA*. The name of the temple is no doubt given in this in-

scription, which records the name of an illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar:—

"Sic tu sapiens finire memento
Tristitiam vitæque labores
Molli Plance mero : seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tui." *Od. l. 7.*

Beyond this we leave the convent of *Vitriano* on the rt., and enter the valley of Tivoli through the fine groves of olive which clothe the slopes of the Monte Quintiliola, as far as the Ponte dell' Acquoria.

The excursion from Licenza to Palombaro is by the same bridle-road, described in the preceding paragraph, as far as the summit of Monte Genaro, from which a path more to the N. than that to Marcellina and Tivoli descends through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines. Leaving Licenza, the path crosses successively the oolitic, neocomian, and older tertiary strata; the latter forming the most elevated point of Monte Genaro, and the same strata are seen in an inverted order on descending to Palombaro. In the valley separating Palombaro from the group of St. Angelo and Monticelli will be found traces of the newer tertiaries or sub-apennine series, whilst the hills on which these 3 towns are so picturesquely situated are formed of a compact limestone, in places changed into dolomite, and containing well characterised fossils (chiefly ammonites) of the age of our British lias and inferior oolites.

FRASCATI, 12 M.

This excursion is generally performed in a single day from Rome, visiting the ruins of Tusculum, and returning through Grotta Ferrata.

[An excursion of 3 days will enable the tourist and even parties of ladies to explore very conveniently the different localities about the Alban hills, commencing with Frascati, and in the following order:

—1st day, Frascati, the ruins of Tusculum, the extinct crater of la Molara, the different villas about Frascati, and especially the Villa Aldobrandini: 2nd day, By starting early the party can breakfast at Grotta Ferrata or Marino, visiting the Greek convent at the former, and the valley of the Aqua Ferentina close to the latter town; and proceed from thence by the site of Alba Longa to Rocca di Papa and Monte Cavi, descending afterwards to Albano by the convent of Palazzuola: 3rd day, Castel Gandolfo, the Emissarium of the Alban Lake, and to Laticcia by the beautiful road leading from the convent of the Cappuccini of Albano; from Laticcia we would advise the pedestrian to follow the old Via Appia below the town on his way to Genzano, which will enable him to examine the massive substructions over which it is carried, and the opening of the *Emissarium* of the lake of Nemi beyond it, and arrive in an hour at Genzano: from Genzano a forenoon will be sufficient to see the lake and town of Nemi and to return to Albano or even to Rome to sleep; visiting on his way the viaduct of Genzano, the still more gigantic one between Laticcia and Albano, and the Tomb of Aruns: a 4th day may be well spent at Albano, combining an excursion to Monte Giove and Tor Savelli, and returning to Rome by the ancient Via Appia. Families would do well to engage a carriage at Rome for the whole excursion, the only part during which it cannot be used being the ascent to Monte Cavi, in which case it can be sent on to Albano.]

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, is 4 scudi, exclusive of *buonamano*. Those who do not object to travel in a public carriage will find one daily at the Tre Re near the Capitol: the charge is from 4 to 5 pauls for each seat. The road leaves Rome by the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Latina. It quits the ancient road soon after crossing the Maranna, but pursues a course nearly parallel to it for about half the distance to Frascati. About 3 m. from the gate we pass the arch of the Acqua

Felice, called the *Porta Furba*, constructed on the line of the Claudian aqueduct. Near it is the lofty tumulus of the *Monte del Grano*, called without a shadow of authority the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, and constructed of solid masonry. Towards the end of the 16th century it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol, and is described in our account of that collection. The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. A short distance beyond the tumulus, on the right hand, close to the ancient *Via Latina*, is the *casale di Roma Vecchia*, belonging to the Torlonia family. It is interesting as marking, in the opinion of the modern antiquaries, the site of the famous temple of *Fortuna Muliebris*, erected in honour of the wife and mother of *Coriolanus*, who here dissuaded him from his threatened attack on Rome. The distance from the capital and the locality both agree with the accounts of *Dionysius* and *Valerius Maximus*, who place it at the fourth milestone on the *Via Latina*. There are no ruins of any consequence, although the walls of the *casale* are composed of fragments of marble, and numerous remains of columns, &c., have been found in the vicinity. There is no other spot to which the site of the temple can with so much probability be assigned, and we may therefore regard it as the scene where *Coriolanus* found that he was not "of stronger earth than others:"—

"Ladies, you deserve

To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace."

About 2 m. beyond the *Monte del* is the ruin called the *Sette Bassi*, farm of the *Arco Traverino*, also belongs to the *Torlonias*. It is supposed to be a corruption of *Bassus* the consul, A.D. 317:

but it is more interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the Roman buildings under *Hadrian*, while that towards *Frascati* belongs to the time of the *Antonines*. Antiquaries agree in regarding it as the suburban villa of *Hadrian* or *Commodus*: the quantity of precious marbles discovered among the foundations attest the splendour of the edifice. Near this is the *Osteria di Mezza Via*, the half-way house, where the road divides into 2 branches; that to the rt. leads to *Grotta Ferrata*, and that to the l. to *Frascati*. At the foot of the hill of *Frascati* are the fountain and osteria of *Vermicino*. Beyond this point a road on the rt. hand leads to the *Villa Muti*, the favourite residence of *Cardinal York*. The high road now descends into a valley, from which a long and tedious ascent brings us to

FRASCATI.—This interesting town is prettily situated on one of the lower eminences of the *Alban hills*, with a population of 5000 souls. (*Inns*: A large and new hotel is the best; *H. de Londres*, very good; *H. de Paris*; *Croce Bianca*, now a lodging-house.) *Frascati* is one of the favourite resorts of the Roman families during the *villeggiatura*, and in the summer months every house is filled with company. Many English families who spend the summer in this part of Italy prefer it to every other place in the neighbourhood of Rome: the climate is pure and healthy, and the excursions in its neighbourhood, if not more beautiful, are more accessible than those in the vicinity of *Tivoli*. *Frascati* arose in the 13th century from the ruins of ancient *Tusculum*, which was situated on the hills above the town. The walls are built on the ruins of a villa of the *Augustan* period, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th century, as a spot covered with trees

and bushes. The town itself is less remarkable than the beautiful villas which surround it. Many of the older houses retain their architecture of the 13th and 14th centuries; and the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the *Duomo Vecchio*, is supposed to have been built by the Orsini, lords of Marino, in 1309. The principal building of recent times is the *Cathedral*, dedicated to St. Peter, built by Carlo Fontana in the reigns of Innocent XII. and Clement XI. It was completed under the latter pontiff in the year of the Jubilee, 1700. It contains a tablet to Cardinal York, who was for many years bishop of this diocese, and another erected by the cardinal to his brother Charles Edward, the young Pretender, who died here January 31, 1788. The following is the inscription:—*Heic situs est Karolus Odoardus cui Pater Jacobus III., Rex Angliæ, Scotiæ, Franciæ, Hiberniæ, Primus Natorum, paterni Juris, et Regiæ dignitatis successor et heres, qui domicilio sibi Romæ delecto comes Albanyensis dictus est. Vixit annos 67 et mensum decissit in pace.—Pridie, Kal. Feb. Anno 1788.* The *Duomo Vecchio*, built in 1309, has a campanile built in the Gothic style of the period. Near it is the old castle, now the *Palazzo Vescovile*, a building of the 15th century, restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed. The ch. of the *Cappuccini*, finely situated above the town, is remarkable for some interesting pictures: among these we may notice the Holy Family, attributed to *Giulio Romano*; the St. Francis, by *Paul Brill*; and the Crucifixion by *Muziani*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion in the ch. of S. Lorenzo in Lucina at Rome.

Villas. The villas of Frascati, which constitute its most remarkable feature, were built chiefly in the 16th century. The most important is the *Villa Aldobrandini*. Shortly before we arrive at the gate of this noble villa we pass on the left hand the small casino of the

Villa Piccolomini, remarkable as the retreat in which Cardinal Baronius composed his celebrated *Annals*. An inscription on one side of the building records this interesting fact:—*Cæsar Card. Baronius, Annalibus Ecclesiæ per-textendis, huc secedere solitus locum monumento dignum fecit.* The *Villa Aldobrandini* was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was designed by Giacomo della Porta, and was the last work of that accomplished architect. The buildings were completed by Giovanni Fontana, and the water-works were constructed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known as the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of prince Borghese:—it now belongs to a junior branch of that family, prince Aldobrandini: the casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Cav. d'Arpino*. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the anterooms are hung with maps of the vast manorial possessions of the house of Borghese. Opposite the casino towards the hill is a large hemicycle with two wings, and a fine cascade of water. Near it is a building called *Il Parnasso*, once remarkable for its frescoes by *Domenichino*. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The water is made to turn an organ, one of those strange applications which seem to have been popular in the Roman villas of this period. The grounds of the villa can hardly be surpassed in picturesque beauty; a path leads through them to the *Cappuccini* described above, and to the *Villa Ruffinella*.—*Villa Montalto*, or *Bracciano*, now the property of the Prpaganda, built on the ruins of an an

villa towards the close of the 16th century. The casino is decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccari. Near it is the *Vigna del Seminario*, with the episcopal seminary built and endowed by Cardinal York: it stands on the supposed site of the villa of Lucullus.—The fine circular ruin resembling the tomb of Cæcilia Metella, and called the sepulchre of Lucullus, is in the *Vigna Angelotti*: it is the finest ruin at Frascati, constructed with immense blocks of stone, and about 100 ft. in diameter; it contains 3 sepulchral chambers. Near it is an extensive building with 5 divisions communicating with each other, on the plan of the *Sette Sale* at Rome.—*Villa Ludovisi*, or *Conti*, finely situated beyond the *Porta S. Pietro*, and remarkable for its plantations and fountains.—*Villa Taverna*, built by the cardinal of that name in the 16th century, from the designs of Girolamo Rainaldi. For many years it has been the property of the Borghese family, and was the favourite residence of Paul V. The casino contains the tapestries of Sergardi. Attached to this villa is the more extensive but deserted *Villa Mondragone*, founded by Cardinal Altemps as an agreeable surprise to Gregory XIII. The casino, designed principally by Vansanzio, contains no less than 374 windows. The grand loggia of the gardens was designed by Vignola, and the portico by Flaminio Ponizio. The fountains and waterworks were constructed by Giovanni Fontana.—*Villa Fulconieri*, formerly the *Ruffina*, the oldest of all the Frascati villas, founded by the bishop Ruffini in 1548. The casino, built by Borromini, is remarkable for a ceiling by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*. *Villa Ruffinella*, now belonging to the Jesuits, and formerly to Lucien Buonaparte. The casino, built by Vanvitelli, is supposed by some antiquaries to stand on the site of the *Accademia of Cicero's villa*. Under the portico are collected numerous inscriptions and other fragments discovered among the ruins of Tusculum. The little chapel contains a monument erected by Lucien Buonaparte to his

father, another monument to his first wife, and a third to his eldest son. In one part of the grounds is a hill called *Par-nassus*, arranged by Lucien Buonaparte. On the slopes are planted in boxes the names of celebrated authors of ancient and modern times. In November, 1818, the *Villa Ruffinella* obtained a disagreeable notoriety from a daring attack of banditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above Velletri, from which they were not released until the prince paid a ransom of 6000 scudi.

Tusculum.—The ruins of this celebrated city of ancient Latium occupy the crest of the hill above the *Villa Ruffinella*: its foundation is ascribed by the poets to Telegonus, the son of Ulysses and Circe:—

Et jam Telegoni, jam Mœnia Tiberis udi
Stabant: Argolicæ quod posuere Mannæ.

Ovid. Fast. IV.

The position of Tusculum, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the scene of Cicero's *Tusculan Disputations*, and as the birthplace of Cato. It is known that the city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by the Ghibeline troops under Raynaldus archbishop of Cologne, and Christian archbishop of Mentz: a general engagement took place in the plain before the city, May 30, 1167, in which the Roman troops, 30,000 strong, were utterly overthrown. The slaughter was immense; the Romans are stated to have left 2000

dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The battle lasted from 9 in the morning until evening; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mentz surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, unconditionally surrendered to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1178, that he received the ambassadors sent by Henry II. of England to assert his innocence of the death of Thomas à Becket. Alexander died in 1181, and Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore the city on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hill. A visit to the ruins, though much evidently remains buried, is highly interesting: and the view alone is an inducement which even in this district of beautiful scenery amply repays the trouble of the ascent. The first object on the brow of the hill is the Amphitheatre, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it

Rome.

is regarded as the most recent building of Tusculum yet discovered. Near it, along a ridge of rocks commanding a fine panoramic view over the Campagna, including Rome and the sea beyond Ostia, are the ruins of a long corridor and 10 chambers, called the *Scuola di Cicerone*. They formed, apparently, the ground floor of an extensive building; and are regarded, with some probability, as the granaries of Cicero's villa. Near this we find the ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground floor of a house with the atrium and cistern. Proceeding along the ancient pavement we arrive at the theatre and the city walls, excavated by Lucien Buonaparte. The theatre is small, but its seats are tolerably perfect, and the plan and measurements can be ascertained without much difficulty. The citadel beyond this is extremely interesting: the position of the 4 gates may be traced, and the view over the Campagna and the Alban hills is beautiful beyond description. On the N. we see Monte Porzio, Monte Compatri, and Colonna: towards the E. we recognise in succession, along the lip of the crater, Rocca Priora, Monte Fiore, and Cava: on the S. are Monte Pila, Monte Cavi, Rocca di Papa, the Camp of Hannibal, Marino, and the ridge of Alba Longa, bounding the lake of Albano. At the base of the hill runs the ancient Via Latina, in a direct line from near Grotta Ferrata to Cava. Below the northern wall is another street paved with large polygonal blocks, where we may examine a fountain with 3 troughs, supplied by a leaden pipe, of which some remains were lately visible. On the front of the fountain is an inscription recording its construction by Q. Cælius Latinus and Marcus Decumus, at the command of the senate. Close to it is a singular chamber, apparently a subterranean reservoir. The roof has a pointed arch like the gate of entrance at Arpino. This is not, as some writers have imagined, constructed on the principle of a Gothic arch, but is composed of 9 horizontal courses of great length, laid so as to approach each other, and cut away

N

from below in a pointed form. The water was brought into the chamber by a square conduit, whose specus is 5½ ft. high and 2 ft. broad. Farther on are the foundations of one of the city gates, some fine examples of polygonal walls, the remains of another theatre, and a large *piscina* divided into 4 chambers by pilasters arranged in 3 rows of 5 each. In returning to Frascati, travellers should visit the *Camaldoli*, one of the finest monasteries of the order in Italy, and certainly one of the most beautifully situated. It was the retreat of Cardinal Passionei, who built himself some cells on the plan of those occupied by the monks, decorated their walls with fine engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

GROTTA FERRATA.

about 3 m. from Frascati, in the direction of Albano. The road is beautiful, passing through the fine old wood of Grotta Ferrata, remarkable for its immense elms and plane-trees. The village contains only 600 souls, and is a mere dependency of the immense castellated monastery of S. Basilio. It may also be reached by the road that branches off from that between Rome and Frascati, at the Osteria di Mezza Via. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the l. the ruined mediæval castle of Borghetto. The celebrated establishment of Basilian monks is the only one of the order in the Papal States. The tradition tells us that it derives its name from an ancient grotto closed with an iron grating, in which the miraculous image of the Virgin, now in the church of the monastery, was formerly preserved. It was founded in the beginning of the 12th century by St. Nilus, who was

invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the incursions of the Sicilian Saracens. In the 15th century it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The church was rebuilt in 1754 by Cardinal Guadagni, abbot of the monastery. The vestibule, which is much more ancient, is remarkable for the bas-reliefs of the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, an imperial work, of the time, probably, of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription on the architrave, exhorting all who enter to put off impurity of thought, is evidently as early as this period. In the interior, on the vault over the high altar, are mosaics of the 12 apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 *ηγούμενοι*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, the year 6513 being given for A.D. 1005, in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral stone in the l. aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of this family. The Chapel dedicated to St. Nilus and St. Bartholomew, both abbots of this monastery, is celebrated for its frescoes by Domenichino. He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his mas-

ter Annibale Caracci. He was then in his 29th year, as we learn from the date 1610, which may be observed on the ceiling. These fine works have generally been classed among the masterpieces of Domenichino: they represent the acts and miracles of St. Nilus and St. Bartholomew. Beginning from the l. of the altar, the subjects occur in the following order:—

1. The demoniac boy cured by the prayers of St. Nilus with oil taken by St. Bartholomew from the lamp of the Madonna. In the lunette is the death of St. Nilus, surrounded by the monks.
2. The Virgin in glory, surrounded by angels, giving a golden apple to the two saints.
3. The meeting of St. Nilus and the emperor Otho III., one of the best composed and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green holding the emperor's horse is Domenichino himself, the figure leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucchi, one of Domenichino's early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati whom Domenichino loved, but was unable to obtain from her parents.
4. The miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced.
5. St. Nilus praying for protection from a storm which threatens the harvest.
6. The saint praying before the crucifix.
7. The Annunciation. These interesting frescoes, which had suffered greatly from damp and neglect, were cleaned and very well restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who died abbot of the monastery. This enlightened statesman at the same time placed in the ch. the marble bust of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova. The altarpiece, an oil painting representing the two saints praying to the Virgin, is by *Annibale*

Caracci. The service of this ch. is always performed in the Greek language and according to the Greek ritual. The principal Greek MSS. of the conventual library were removed a few years since to the library of the Vatican. The *Palace of the Abbot*, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery among the ruins of a Roman villa, long supposed to be that of Cicero. In one of the rooms is a monument to the memory of Cardinal Consalvi, who died in the palace. The circumstances attending his death are still involved in painful mystery, and the few facts which have come to light tend to confirm the popular impression that he was carried off by poison. Travellers should attend the Fair here on the 25th March, to see the various costumes of the peasantry of the environs.

MARINO,

about 2 miles from Grotta Ferrata, prettily situated on a spur at the foot of Monte Cavi. The road descends from Grotta Ferrata to the Ponte di Squarciarello, by which it crosses the Marana, which rises near the volcanic crater of La Molarà. The hill on the l. is formed by a current of lava, resting upon a bed of red *tufa*. From this point the road ascends rapidly amongst vineyards to Marino, passing by the Villa di San Rocco, from which there is a splendid view over the Campagna. Marino occupies the site of ancient *Castrimœnium*, mentioned by Pliny, and contains a population of 5800 souls. It is interesting in the history of the middle ages as the stronghold of the Orsini family, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonna family, who have retained it almost uninterruptedly to the present time. It was the residence of Martin V

1424. During the contests of the Colonna against Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The Colonna, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the strong walls and towers which still surround the town, and add so much to its picturesque beauty. From the situation of Marino, on a hill high above the plain, the climate is particularly healthy, and during the summer it is frequented by numerous families from Rome, who are attracted by the cool pure air and by the shady walks in the neighbourhood. Before the restoration of the Via Appia by Pius VI., the high post-road from Rome to Terracina passed through it, and it was often made one of the sleeping-places on that route. The long street called the Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The *Cathedral*, dedicated to St. Barnabas, contains a fine picture of St. Bartholomew by *Guercino*, seriously injured by retouching; and another, of St. Barnabas, by one of *Guercino's* scholars. The ch. of the *Trinità*, on the l. of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is the St. Roch, by *Domenichino*.

At the foot of the hill of Marino, lying between it and the ridge of Alba Longa, is a deep glen beautifully wooded, called the *Parco di Colonna*. This valley is highly interesting to the classical tourist as the site of the Aqua Ferentina, memorable as the spot on which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 338. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these are the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies joined on war with Rome to restore Tarquins to the throne; that held in the siege of Fidenæ; and that which preceded the battle of the Lake

Regillus. The most interesting fact connected with these meetings is that recorded by Livy in his first book, describing the death of Turnus Herdonius, the chieftain of Aricia. He says that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the neglect, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "caput aquæ Ferentinæ," where he was kept down by a grating and by large stones until he was drowned. The description of Livy, if written to record an event of our own time, could not apply more accurately to the locality. The traveller may trace the stream to the "caput aquæ," which he will find rising in a clear volume at the base of a perpendicular mass of tufa: even the depth of the pool seems to have undergone no change, and it would be impossible to execute a sentence similar to that of the Latin confederates without such a contrivance as they adopted. A road leading to Rocca di Papa and Monte Cavi runs parallel to the stream of the Aqua Ferentina. From Marino a steep descent conducts to the bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive peperino, on the edge of one of which Marino stands: from this point its medieval walls and towers appear to great advantage. Crossing the Aqua Ferentina a steep ascent among oaks and ilexes brings us to a point where the whole of the lake of Albano suddenly opens before us. From here a road on the l. strikes off to Palazzuola and Monte Cavi along the ridge on which Alba Longa once stood. A little farther we cross the ancient road from Laurentum to Alba Longa, and the depression on the margin of the Alban lake by which it emptied itself before the Emissarium was excavated. Fol-

lowing the ridge of hill beyond this, we soon reach Castel Gandolfo.

ALBA LONGA.

For many years the Roman antiquaries fixed the site of this famous city at Palazzola, on the south-eastern margin of the lake of Albano, although the ground was far too limited to be reconciled with the descriptions of Livy and Dionysius. The remarkable expression of the former historian, "*quæ ab situ porrectæ in dorso urbis Longa Alba appellata*," could never have applied to the insulated knoll of Palazzola; and Sir William Gell, believing that the older antiquaries had not personally investigated the locality, undertook the examination of the ground for the purpose of deciding this doubtful point of classical topography. The discovery of the true site of Alba Longa is entirely due to our learned countryman. He found that it was situated on the ridge above Marino stretching along the north-eastern margin of the lake. A very beautiful path leads us from Marino to the base of Monte Cuccu, about $\frac{1}{2}$ a m. N. of Castel Gandolfo, near the spot where the Romans made the deep artificial cutting to carry the waters of the lake into the Rivus Albanus before the construction of the Emissary. Here we begin to meet with the ancient road discovered by Sir William Gell, who traced it from near the ruins of Bovillæ on the high post-road to Albano. He found its course marked by a line of ruined tombs, and traced it across the dry bed of the Rivus Albanus. The rocks in many places have been cut to assist the passage of the road, which may be followed along the edge of the precipice which borders the lake. The accumulation of underwood in many places conceals it, but wherever we can obtain access to it the marks of wheels are generally visible. At the point where the road terminates are massive walls composed of immense rectangular blocks of peperino, which may be traced for a considerable distance along the ridge towards Palaz-

zola. This ridge, bounded on one side by the precipices towards the lake, and on the other by the valley of the Aqua Ferentina, will explain to any one who will take the trouble to examine the ground how appropriately a city so built was designated by the term *longa*. There is room only for a single street, whose length, so far as the ruins enable us to ascertain it, cannot have been less than 1 m. It is not improbable that Palazzola was one of the citadels which defended the town at the south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba appears quite irreconcilable with the localities. The road leading from the ruins to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium, whose site may easily be recognised by the high tower of *Pratica*, the modern representative of that famous Trojan city. Professor Nibby, who subsequently verified the observations of Sir W. Gell, coincides entirely in his conclusions, and very justly commends the patience and ability with which he examined the localities. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"Signa tibi dicam: tu condita mente teneto.
Quum tibi sollicito secreti ad fluminis undam,
Litoreis ingens inventa sub illicibus sus
Triginta caputem fœtus enixa jacebit,
Alba, solo recubans, albi circum ubera nati.
Is locus urbis erit; requies ea certa laborum."
Æn., iii. 385.

It is unnecessary in this place to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the great historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by the Roman writers, can regard existence as a romance; and that the poets have associat

with the events of their legendary history must at least be received as a proof of their high antiquity. There can hardly be a doubt that Alba was a powerful city long anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cælian hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

From Alba Longa the traveller may visit Castel Gandolfo and descend to the lake of Albano, for the purpose of examining the ancient Emissary; or he may proceed along the margin of the lake to Palazzola, and from thence to Rocca di Papa and Monte Cavi.

PALAZZOLA,

a Franciscan monastery, beautifully situated on a knoll at the foot of Monte Cavi, overlooking the lake of Albano, and commanding beautiful views of Castel Gandolfo and the surrounding country. The garden of the monastery is remarkable for the consular tomb, well known by the engravings of Piranesi. It is cut in the solid rock, and is supposed upon good grounds to be as old as the period of the 2nd Punic war. It was first discovered in 1463 by Pius II. (Æneas Sylvius), who had it cleared of the ivy which had concealed it for ages. It was not excavated to the base until 1576, when considerable treasure is said to have been found in the interior. The style of the monument closely resembles that observed in the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces

and the insignia of the pontifex sculptured on the rock. Professor Nibby considers it the tomb of Cneius Cornelius Scipio, who is the only person recorded in the *Fasti Consulares* as having died while holding both these offices, and is mentioned by Livy as having been seized with apoplexy while visiting the temple on the Alban mount. Near the monastery are the remains of extensive artificial caverns, supposed to be a Nymphæum of Roman times. In the 15th century they were much visited during summer as a picturesque retreat, but the rock is so fragile, that large quantities have fallen in recent years, and part of the roof has entirely disappeared.

ROCCA DI PAPA.

From whatever side we approach this picturesque mountain-village, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods of Palazzola, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is generally supposed to mark the position of the *Arx Albana* of Livy, to which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, while others derive it from the fact that it was one of the strongholds of the popes as early as the 12th century. It is a long straggling village of 2100 souls, built on a steep rock on the edge of the most ancient crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fossanuova, in Muratori's great collection, where it is stated that the pope, Lucius III. (1181), sent the Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th century it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed into

the family of the Colonnas, who still possess it. During the 2 following centuries it was the stronghold of that family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsini; and in 1557, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. On the extreme point of the rock some ruins of the ancient citadel may still be seen. From this village we ascend to Monte Cavi, through chesnut forests of great luxuriance and beauty.

MONTE CAVI.

Immediately above the village of Rocca di Papa is the semicircular plain called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Ap- pian and the Latin Ways. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa occupies the N.W. portion of its margin. In different parts of the plain are large roofed pits, 50 ft. deep, in which the snow collected on the neighbouring heights for the supply of Rome is preserved. Monte Cavi, the highest point of the Alban group of hills which bound the Campagna on the E. and S., is 3170 English ft. above the level of the sea. On the summit stood the celebrated Temple of Jupiter Latialis, built by Tarquinius Superbus, and memorable in Roman history as the scene of the *Feræ Latinæ*, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last portion of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals who were allowed the honours of the lesser triumph, or the Ovation, ascended on foot to the

temple. * Among those who enjoyed this triumph were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. The pavement of this ancient road is nearly perfect; the kerb-stones are entire throughout the greater part of the ascent, and the central curve, for which the Roman roads were remarkable, is still visible. Many of the large polygonal blocks of which it is composed bear the letters V. N., supposed to signify "Via Numinis." On the summit is a broad platform, on which stood the celebrated temple, commanding the immense plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it was richly decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the ch. of the Passionist convent. The Roman antiquaries justly denounced this proceeding as an act of Vandalism, and it is greatly to be regretted that so distinguished an admirer of ancient art as Pius VI. did not interpose to prevent it. The temple was one of the national monuments of Italy, and no profaning hand should have been allowed to remove a single stone of an edifice so important to the early history of Rome. The only fragment now visible is a portion of the massive wall, on the eastern side of the convent terrace, composed of large rectangular blocks, and evidently a part of the ancient foundations of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing to require notice. The traveller will hardly expect to find any object of interest, either in the ch. or the adjoining convent, when he observes the pains taken by the monks to exclude from their windows a glorious panorama which cap'

every stranger who has the opportunity of enjoying it. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Lariccia, Albano, and the papal palace of Castel Gandolfo. Beyond this rich foreground is the wide-spread plain of ancient Latium, on which, as upon a map, we may mark the battle-fields of the last 6 books of the *Æneid*, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S. the Pontine marshes are concealed by the ridge of Monte Arriano, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye traverses the dark band of forests which spread along the shore for nearly 60 miles, we may recognise the position of ancient Ardea, near the mouth of the Rio Felice; of Lavinium, the modern Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of Tolfa in the distance. On the N. and E. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Genaro, and far beyond it the lofty outline of the Apennines which encircle the valley of Rieti. Within the line of the Sabine hills we see Tusculum, the lake of Gabii, and the heights of Tivoli; but the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "gelidus Algidus" of Horace, on which Lord Beverley discovered, a few years since, the ruins of a circular temple. This may possibly be the famous temple of Diana which Horace celebrates in a well-known passage:—

"Aventinum tenet Algidumque,
Im Diana preces virorum
Et votis puerorum amicas
Applicet aures."

Beyond it, at the opening of the plain of the Sacco, is the little town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point to great advantage:—

"Quaque iter est Latius ad summan fascibus
Albam,
Excelsa da rupe procul jam conspicit Ur-
bem."
Lucan, v.

The summit of this hill is well known to the classical tourist as the spot on which Virgil makes Juno survey the contending armies previous to the last battle of the *Æneid*:—

"At Juno è summo, qui nunc Albanus habetur,
Tum neque nomen erat, nec honos, aut gloria,
monti,
Prospiciens turulo, campum adspectabat, et
ambas
Laurentum Troiamque acies. urbemque La-
tini."
Æn. xii. 134.

LAKE OF ALBANO.

The ascent from Marino to Castel Gandolfo, through the forests which clothe this side of the lake, commands one of the most beautiful scenes in Italy: it crosses the ancient paved road leading from Bovillæ to Alba Longa, described in a previous page, and passes near the base of Monte Cuccu, the deep artificial channel at the lowest edge of the crater, to which we have before adverted. This channel is about 250 yards wide and 30 feet deep; it is cut in the tufa rock, and evidently served to carry off the waters of the lake into the course of the Rivus Albanus, prior to the excavation of the emissarium at a lower level. The Rivus Albanus is now a mere dry bed, which the high post-road from Rome to Naples crosses 2 m. before it reaches Albano.

Another road leads from Rocca di Papa to Castel Gandolfo, through Palazzola, and along the southern margin of the lake, traversing the lower *galleria* below the picturesque convent of the Cappuccini. From whatever side the lake is approached, the traveller cannot fail to be struck by its exceeding beauty.

Castel Gandolfo, a small village of

1000 souls, derives its chief importance from the summer palace of the popes, which forms so conspicuous an object from all parts of the lake. In the 12th century it was the property of the Gandolfi family, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it appears to have passed to the Savelli, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had given an asylum to Antonio Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savelli again obtained possession of it in 1447, in the pontificate of Nicholas V. This illustrious family continued to hold it, with occasional interruptions, until 1593, about which time Sixtus V. had made it a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the Camera Apostolica, in that year, for 150,000 scudi, an immense sum for the period. In 1604 Clement VIII., by a decree of the Consistory, incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace in that year, from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberini, the Ludovisi, the Albani, and the Torlonia, have erected villas in the vicinity. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake; and from its

lofty position, 1450 feet above the Mediterranean and 460 above the lake, its climate is pure and bracing. The Papal palace, the only country-house belonging to the pope, is a plain, unornamented building, with some large and convenient apartments: the view from it, over the lake, is extremely fine. The ch. adjoining, dedicated to St. Thomas of Villanuova, was built in 1661, by Alexander VII., from the designs of Bernini, in the form of a Greek cross. It is surmounted with a cupola, and ornamented with Doric pilasters. The interior presents an altarpiece by *Pietro da Cortona*, and an Assumption by *Carlo Maratta*. A pretty path leads down the hill to the lake, the shores of which literally swarm with frogs. "The lake of Albano," says Sir W. Gell, "one of the most beautiful pieces of water in the world, and, in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy, is about $2\frac{1}{2}$ m. in length, $1\frac{1}{2}$ m. in width, and more than 6 m. in circuit. The most remarkable circumstance connected with it was the formation of the emissary, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which they imagined were in danger of bursting their banks and destroying the adjacent country. This emissary is a subterraneous canal, more than $1\frac{1}{2}$ m. in length, excavated generally in the tufa; it varies in height from about $7\frac{1}{2}$ to 9 or 10 feet, and is never less than 4 feet in width. The upper end of the emissary is of course nearly on a level with the surface of the lake, or 985 English feet above the sea. The tunnel runs under the hill and town of Castel Gandolfo. The summit of Mont' Albano, on the opposite side of the lake, rises 2185 feet from its waters. Certain openings, by the Latins called *Spiramina* and *Spiracula*, which were evidently intended to give air to the tunnel below during its excavation, may be still observed in various parts of the hill. In summer the water is now seldom more than 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by it

of a candle placed upon a float and allowed to follow the current. Over the stream is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country. They have all the appearance of antiquity; for though not only an arch, but a flat arch is used, which would seem to appertain to a late period, yet their antiquity is evidenced by the want of skill manifested in the shape of the stones, which not being sufficiently cuneiform, it is surprising that the arch has existed so long. It is now indeed supported by a modern one below, and by a wall of modern workmanship. Within the enclosure formed by this arch and wall are some ancient stone seats, with a bold moulding, the place having evidently been of that sacred description which the ancients termed a Nymphæum. Possibly it might have been dedicated to the nymphs as a propitiation, when the tunnel was excavated: it certainly existed when Domitian and others of the emperors took so much delight in this region. A quadrilateral court, well walled in with large stones in parallelograms, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. Over this smaller passage is a vault, but this may possibly be of more recent construction, and from the form of a range of blocks just below the arch it seems not improbable that the original covering might have been by what are called approaching stones. The fine old trees which overshadow the spot render the Alban lake a cool and delightful summer retreat; and the number of blocks, the remains of terraces and buildings, at the water's edge all round the basin, prove how much the Romans, during the brilliant period of the first emperors, enjoyed its picturesque and sylvan beauties. A large grotto or cave, near the water, and at a little distance to the N. of the emissary, has been decorated with Doric triglyphs, and was doubtless frequently used as the summer triclinium of the emperor Domitian, whose palace was

situated on the hill above. These retreats were of course constructed long after the emissary, when the experience of ages had shown that there was no further danger to be apprehended from the rising of the water." To these accurate observations we may add, that from many appearances on the sides of the lake, and from the authority of Livy, there is no doubt that the lake was originally more than 200 feet higher than the present surface: the deep artificial cutting between Castel Gandolfo and Marino, at the lowest edge of the crater, which we have noticed in a previous page, evidently served to carry off the waters into the little stream whose bed we pass in travelling on the high post-road from Rome to Albano. The terms of the oracle of Delphi, as given by Livy, distinctly refer to this channel, directing that the waters should not be allowed to escape by their own river, *suo flumine*. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they should enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii.

Travellers who visit the lake from Albano may always find donkeys in the town ready for hire at 3 pauls each. The cicerone expects 5 pauls, and the custode at the emissary who finds lights expects 2 pauls. A very beautiful road of 2 m., shaded by ilexes, and skirting the grounds of the Villa Barberini, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known for its fine views of the lake and of Monte Cavi.

ALBANO.

As many travellers may wish to visit Albano from Rome, or on their way to Naples, it may be as well to describe in this place the road leading to it,

comprising the first 2 posts on the road to Via Appia Nova. Leaving Rome by the Porta San Giovanni the road immediately crosses the Marana stream, $\frac{1}{2}$ m. beyond which the Via Ardeatina branches off on the rt.: $1\frac{1}{2}$ m. farther we cross the ancient Via Latina, the direction of which is marked by a line of ruined sepulchres; from this point and for the next 7 m. the modern post-road runs parallel to the ancient Via Appia, which is marked on the rt. by the well-known tomb of Cæcilia Metella, followed by a long line of others, the most remarkable of which are noticed in our excursion to that most celebrated of the great roads leading from Rome. Three m. from the gate is the Torre Fiscale, a lofty mediæval tower. Opposite to the 5th milestone, on the rt., are the extensive ruins called by some Roma Vecchia, which extend to the Via Appia, and which more modern antiquaries designate as the Villa of the Quintilii. A tomb at the *Casale delle Capannelle*, between the 5th and 6th milestones, has been erroneously confounded with the Temple of Fortuna Muliebris, so celebrated in the history of Coriolanus, as it neither corresponds with the distances or position given by Livy. The great circular tomb on the Appian seen to the rt., and covered with an olive-garden and farm-buildings, is *Casal Rotondo*, the Sepulchre of Messalla Corvinus, the friend of Augustus. At the 7th m. is the Torre di Mezza Via, the first post-station out of Rome, close to which extensive ruins of an aqueduct cross the road, in the direction of the Villa of the Quintilii, to convey water to which it appears to have been exclusively destined. A dreary waste is traversed by the post-road for the next 3 miles. Opposite the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills several emanations of sulphuretted hydrogen gas are seen and smelt in the space lying between the modern and ancient Appian Ways, the most extensive being designated as a *solfatara*, from the white efflorescence

on the surface. Before arriving at the 11th milestone the post-road bends suddenly to the rt., to reach the Osteria delle Frattocchie, where it enters on the ancient Via Appia, and which it follows to Albano: the villa on the l. of the road here belongs to the Colonna family. Between le Frattocchie and the next m. (12), several remains of sepulchres bound the ascent on either side, and on the rt. are the ruins of Bovillæ, with the remains of a circus. Higher up is the site of the more ancient Bovillæ, founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrarium of the Julian family. Frattocchie is supposed to mark the scene of the fatal quarrel between Milo and Clodius, and which forms the subject of Cicero's celebrated oration 'Pro Milone.' The ascent from le Frattocchie to Albano is very gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 750 feet.

A little beyond the 12th m. of the modern numeration, the road crosses the dry bed of the river, by which the Alban lake is supposed to have discharged its waters through an artificial cutting, anterior to the construction of the emissary. A modern road leads on the l. from this spot to the Villa Torlonia at Castel Gandolfo, and a short distance beyond this we cross an ancient road which led from Laurentum to Alba Longa. Numerous tombs, many of which are proved by the inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. About $\frac{1}{2}$ m. before reaching the town a massive square tomb, built in the form of a sepulchral altar and about 30 feet high, with 3 niches within and places for vases or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express declaration of Cicero that his body was burnt in the Roman Forum and cast out, "*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, nocturnis canibus dilaniandum.*" The view looking back during the ascent of this hill presents one of

finest and most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: in the middle of the plain Rome is seen with its domes and towers and obelisks, in solitary grandeur, like an oasis in the desert, amidst the ruins of the desolate Campagna. Beyond, on the l. hand, the long line of the Mediterranean completes this striking picture. Close to the gate of Albano are the ruins of a fine massive tomb, with corner-stones of white marble, with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral chamber 12 feet long and 8 wide, and is admitted by the best authorities to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by Cornelia. The statement of Plutarch, who says that the tomb of Pompey was close to his villa at Albanum, perfectly corresponds with this locality. On the rt. of the gate is the Villa Altieri, and on the l. is a new road leading to Castel Gandolfo. The modern arms of Albano are the white sow of Æneas and her 80 pigs; but travellers must not be deceived by this emblem, for Albano has no pretensions to be considered the site of Alba Longa. After entering the gate, on the rt. hand is the Villa Doria.

ALBANO, 14 m. from Rome (2½ posts). (*Inns*: La Città di Parigi; Europa; both very good). An episcopal town of 6400 souls, about 1300 feet above the sea, celebrated for the beauty of its scenery and the purity of its air. Albano and Laticcia have been called the Hampstead and Highgate of Rome, and during the summer months they are filled with visitors. Albano, particularly, is the favourite resort of the Roman nobility during the *villeggiatura*. At this season a public carriage runs regularly between Albano and Rome 3 times a week: the fare is 5 pauls. Although the town is healthy, the Campagna below it is too near the region of malaria to be regarded without suspi-

during the extreme heats of sum-

The present town occupies part grounds of the 2 villas of Pom-

pey and Domitian: traces of the former are supposed to be visible in some masses of reticulated masonry in the grounds of the Villa Doria, and in some fragments in the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Clodius in his immense range of buildings, it would be extremely difficult to determine the exact position of the more ancient structures. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre of Domitian, between the ch. of S. Paolo and the Cappuccini, mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the 12 Cæsars. Near S. Paolo are the ruins of the camp of the Prætorian guard: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral masses, many of which are 12 feet long. Adjoining the western wall is a circular building now called the ch. of Sta. Maria della Rotonda, on the door of which are some beautiful acanthus-leaves and other ornaments in white marble, brought from the villa of Domitian: this building is supposed to have been originally a temple of Minerva. In the Strada di Gesù e Maria are numerous remains of baths. The Cappuccini, between the town and the lake, celebrated for its magnificent view, no doubt occupies part of the villa of Domitian. More extensive remains are found among the pine-groves of the beautiful Villa Barberini on the road to Castel Gandolfo. Considerable interest was excited some years ago by a collection of ancient sepulchral urns belonging to Signor Carnevali of Albano, erroneously stated to have been discovered under a bed of lava, and consequently to have belonged to a people anterior to the extinction of the volcano. This theory has been set at rest by the discovery of inscriptions on the urns, which a more accurate acquaintance with such remains has proved to be

in the Oscan character. They are now preserved in the Museo Gregoriano in the Vatican, and are considered by some antiquaries as diminutive imitations of the huts inhabited by the Latin tribes.

The agreeable wine of Albano, from the vineyards around the lake, still keeps up the reputation it enjoyed in the days of Horace:—

“ Est mihi nonum superantis annum
Plenus Albani cadus.” *Od. iv. 11.*

“ Ut Attica virgo

“ Cum sacris Cereris, procedit fuscus Hydaspes,
Cæcuba vina fereus: Alcon Chlum maris ex-
pers.

Hic herus: Albanum, Mæcenæ, sive Faler-
num

Te magis appositis delectat; habemus utrum-
que.” *Sat. II. viii. 13.*

Albano has been the seat of a bishopric since A.D. 450. Adrian IV. (Nicholas Breakspere), the only English prelate who ever occupied the papal chair, was bishop of Albano for some years prior to his accession.

The Via Appia passes in a straight line through Albano, and the post-road after leaving the town traverses it for a few hundred yards, until reaching the gigantic viaduct that connects it with Laticcia. A short distance beyond the last houses of Albano, before arriving at the viaduct, is the sepulchral monument so often described as that of the Horatii and Curiatii. The older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a more diligent collation of authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the occasion of its erection. The base is 50 Roman feet square, and 24 high: upon this rise at the angles 4 cones. In the centre of which is a round pedestal 27 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains to compare this with the description of the tomb of Porsena at

Chiusi, as given in the 36th book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the tomb of Aruns, the son of Porsena, who was killed by Aristodemus in his attack upon Aricia. As no trace remains at Chiusi of the magnificent sepulchre of Porsena, this ruin may be considered a valuable illustration of Pliny's description. The tomb of the Horatii and Curiatii must be sought elsewhere, for they were buried on the spot where they fell, which was distant only 5 miles from Rome, and on the Appian. Until the present year a steep descent, and a proportionately dangerous ascent, led from Albano to Laticcia, to obviate which a gigantic viaduct was undertaken some years since by Pius IX., to connect the 2 towns, and by which travellers now pass on a level between them. This celebrated work, perhaps one of the most remarkable of its kind in modern times, spans the deep precipitous ravine which separates Albano from Laticcia: it was commenced in the early part of 1847, and is now completed, the architect being Cavaliere Bertolini, aided by the enlightened Minister Jacobini, who now presides as minister over the department of public works. This remarkable viaduct consists of 3 ranges of arches superposed, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 980, including the approaches, and of the line of the arches alone, or of the viaduct properly speaking, 890 feet, and the total height above the bottom of the valley 196 feet. The whole is constructed of cut blocks of peperino quarried on the spot, the quantity employed being 70,000 cubic metres (8,000,000 cubic feet), and, what is not the least surprising circumstance connected with this extraordinary work, at a cost of only 135,000 scudi (27,000*l.* sterling). The viaduct debouches immediately in the Piazza of Laticcia, before the ch. and the Chigi palace. The view from the path

called the *Inforata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of flower-mosaic is extremely pretty, and during the festa the town is filled with visitors from Rome and the surrounding villages. On one of the hills above the town is the mansion of the dukes of Cesarini, in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. Higher up is the convent of the Cappuccini, which enjoys a prospect of even greater beauty.

Before leaving Genzano we would advise the traveller to visit the prettily situated casino of Commendatore Jacobini, outside the town, from which the view is most interesting, extending over the sea-coast from the mouth of the Tiber to Cape Circello, embracing the Pontine Marshes, the Volscian Mountains, and the Ponza Islands on the far distant western horizon. A great deal of wine is made about Genzano and Nemi, and in no part of the Papal States does the peasantry appear more comfortable and prosperous.

LAKE OF NEMI.

From the post-house of Genzano a walk of a few minutes brings us to the lake of Nemi, the *Lacus Nemorensis* of the poets. This beautiful little lake occupies, like that of Albano, the crater of an extinct volcano. It is 5 miles in circumference and rather more than 100 ft. higher than the surface of the lake of Albano. The road which leads to Nemi from Genzano, passing by the Cappuccini, brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake; but it must not be confounded with the one of the same name in the immediate vicinity of Rome. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the

nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

"Nou tamen Egeriæ luctus aliena levare
Danna valent; montique jacens radicibus
limis

Liquitur in lacrymas: donec pietate dolentis
Mota soror Phœbi gelidum de corpore fontem
Fecit, et æternas artus lentavit in undas."

Metam. xv.

The village of *Nemi*, with a population of 1100 souls, is beautifully placed on the margin of the lake immediately opposite to Genzano. It belongs, together with a large extent of the neighbouring country, to prince Rospigliosi, having passed to that family in the last century, after having belonged successively to the noble houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal castle with its round tower was chiefly built by the Colonna. From the hills above, the eye wanders over the vast plains of the Campagna from the Circæan promontory to Porto d'Anzio, and from thence to the mouth of the Tiber, comprehending within this range the scene of half the *Æneid*. The lake of Nemi acquired considerable notoriety in the 16th century from the discovery of a quantity of timbers, which Alberti the architect, and Marchi the engineer, described as the remains of an ancient ship: it was said to be 500 ft. in length, and was attributed either to Tiberius or to Trajan. The existence of a vessel of this size on the lake of Nemi carries with it the air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality. He found that the beams recovered from the lake were parts of the framework of an ancient building, of larch and pine, from which numerous metal nails and other fragments were obtained. The pavement, consisting of large tiles, was laid upon an iron grating, marked in many places with the name *CAESAR* in very ancient characters. The tiles, grating, nails, and some of the beams, are now preserved in the Vatican Library. From the account of Suetonius, who says that *Cæsar* began a villa at a great cost upon this lake, and in a fit of

caprice ordered it to be pulled down before it was completed, Nibby infers that these fragments were the foundations of the villa, which escaped destruction by being under water. On the sides of the lake are some vestiges of ancient buildings. We have already stated the grounds upon which the Temple of Diana is supposed to have been situated below Lariccia. The ciceroni, however, point out its ruins near the lake; but travellers who are practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which of course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles; and, from its age and extent, it was peculiarly fitted for the wild and mysterious rites which seem to have been the counterpart of those which marked the worship of the goddess in the Tauric Chersonesus.

A short distance beyond Genzano we leave the Comarca and enter the legation of Velletri. At the castle and bridge of San Gennarello the post-road quits the Appian, which it has followed from Genzano, and makes a detour of some miles in order to pass through Velletri before it again joins it near Cisterna. The Via Appia may be seen from this spot descending into the plain in a straight line, marked by numerous ancient tombs. From this and other parts of the road Civita Lavinia, described in a preceding page, is a conspicuous object. Velletri and the remainder of the road to Terracina and Naples, including a *détour* to Cora and Norba, are described in the *Handbook for Southern Italy*.

COLONNA.

A very interesting excursion may be made from Frascati to Colonna, and from Colonna to Palestrina and Genazzano, visiting the lake of Gabii on the return to Rome. The distance from Frascati to Colonna is 5 m. The road traverses the ancient line of communication between Tusculum, Labi-

cum, and Gabii. About a mile from Frascati it passes near the singular hexagonal lake of the *Cornufelle*, the crater of an extinct volcano, supposed to be the true site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumius, assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of this lake immediately under the hills of Tusculum is an additional argument in favour of the locality, which, as Livy distinctly tells us, was in the Tusculan territory. The lake was drained in the 17th century by the Borghese family, before which time it could not have been much smaller than the lake of Gabii. It is a curious basin, and its artificial emissary may still be traced; but it is dangerous to visit it in summer, as it swarms with vipers. Beyond this the road skirts the base of *Monte Porzio*, a village of 1300 souls, prettily situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is identified with some extensive ruins visible between Monte Porzio and Colonna, at a spot called Cappellette. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragons, may be seen over the principal gateway. The only object of interest in the village is the ch., built by prince Marcantonio Borghese, and consecrated by Cardinal York in 1766. Beyond this the road passes at the base of *Monte Compatri*, another mountain-village belonging to the Borghese, with a population of 2260 souls, and a baronial mansion occasionally occupied by the family. It is supposed to have risen from the ruins of Tusculum in the 12th century, but it contains nothing of any interest. *Colonna* occupies the site of the celebrated Latin city of Labicum, the colony of Alba:—

"Insequitur nimbus peditum, clipeaque totis
Agmina densentur campis, Argivæque pubes,
Auruncæque manus, Rutuli, veteresque Sicani,
Et Sacrae acies, et picti scuta Labict."

Æn. vii. 7^r

The history of the ancient city presents few facts which require notice, except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find any one to represent them in the *Feræ Latinæ*. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its origin. The first mention of the family occurs in the middle of the 11th century, when the countess Emilia of Palestrina married a baron described as *de Colonna*. The history of the place during the 12th and 13th centuries would be a continuous record of the contests of the Colonna with the popes and with the Roman barons. It was seized in 1297 by Boniface VIII., and again by Rienzi in 1354, on his expedition against Palestrina. In the last century the Colonna sold the property to the Ludovisi, together with Zagarolo and Galliciano. The alienation of an estate from which they derived their name was an act unworthy the descendants of the heroic Stefano Colonna, whom Petrarch delighted to honour. The village is now in ruins, and almost entirely depopulated; the number of inhabitants scarcely amounting to 200. At the base of the hill of Colonna is the ancient Via Labicana, now the high road to Naples by Frosinone and San Germano. On the l. of this road, and in a direct line between Colonna and the lake of Gabii, is a small pestilential pool, less than a third of a mile in circumference. The Roman antiquaries for many years regarded it as the lake Regillus, although the expression of Livy, "*ad Lacum Regillum in agro Tusculano*," was hardly to be reconciled with a locality between which and Tusculum the territory of Labicum intervened. The importance of the battle fought at the lake Regillus gave considerable interest to the question, but the weight of evidence is decidedly in favour of the lake of Cornufelle described above, and the vicinity of that lake to Tusculum ap-

pears to us to leave no doubt that it is the true locality of the battle.

PALESTRINA, ETC.

About 12 m. from Colonna is Palestrina, the modern representative of the famous city of Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. No place in the neighbourhood of Rome affords the traveller so many examples of the different systems of architecture which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise the period of the Roman kings, when the Pelasgic style was generally imitated in those districts where the local materials were of hard stone; in the quadrilateral foundations we see the style of the republic; and in the brickwork, known as the "*opera laterizia*," we have some fine specimens of the empire. The contests of Præneste with Rome, and its conquest by Cincinnatus and Camillus, are well known to every reader of Livy; Pyrrhus and Hannibal reconnoitred the situation of Rome from its citadel; and the young Cains Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Præneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, whose magnificence made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Præneste. Under the emperors the city was the frequent residence of Augustus, Tiberius, Nero, Domitian, and Hadrian, who built there a magnificent villa, of which considerable remains are still visible. The partiality of Horace for

Præneste is well known : in his epistle to Lollius he tells him that he read the *Iliad* during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baïæ, and his Sabine farm :—

"Vester, Camænæ, vester in arduos
Tollor Sabinos; seu mihi frigidum
Præneste, seu Tibur supinum
Seu liquidæ placuere Baïæ."

Od. iii. 4.

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the Colonna family, who obtained it in 1043 by marriage with the countess Emilia, as mentioned in the preceding account of Colonna. The ancient citadel and its Pelasgic fortifications were doubtless perfect at this period, and contributed to render it famous as the mountain fastness of the Colonna, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this interesting period, to trace the records of the Colonna family during their memorable struggles with the popes; but the destruction of the city is so much associated with the pontificate of Boniface VIII., that it will be necessary to refer briefly to the events which mark his turbulent career. The election of Cardinal Gaetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito Colonna, and refused to admit a papal garrison into any of their patrimonial castles. The pope instantly excommunicated them, and issued a bull breathing the most violent anathemas against the family, and offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the towns and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their

two kinsmen proceeded to Anagni, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had taken the vows as a Franciscan in the great monastery at Assisi. His perfidious advice, to "promise much and perform little," has been noticed in our account of Assisi, and has been stamped with immortal infamy by Dante. The pope, acting on this treachery, nominally absolved the Colonna from their excommunication, and granted them his pardon, at the same time holding out the hope that they should be restored to the possession of Palestrina. Notwithstanding this, he secretly ordered Teodorico Ranieri of Orvieto, bishop of Pisa, to take possession of the city, to dismantle the fortifications, and raze all the buildings to their foundations, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom was observed of driving the ploughshare over the ruins and sprinkling salt upon the furrows. The property of the inhabitants was confiscated; they were all driven into the plain, and there compelled to build a new town near the ch. of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chronicles supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phoenix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Eccola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrel with Philip le Bel. Sciarra instantly joined the French party, &

avenged the injuries inflicted on his family by the memorable capture of Boniface at Anagni, which Dante has also commemorated. On the death of Boniface from the consequences of this indignity, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. It proceeded so rapidly, that when Henry of Luxembourg, emperor of Germany, came to Rome to be crowned in 1311, Palestrina was ready to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsini, had offered any effectual opposition. It was also regarded as the head-quarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we read by the inscription, still legible on its gate. In 1350 this illustrious captain successfully defended Palestrina against Rienzi, who made another vain attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonna having allied themselves with Braccio Fortebraccio and Piccinino of Perugia in 1434, the unscrupulous Cardinal Vitelleschi, the legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid waste the town with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction by levelling the citadel with the ground. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonna rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical fact which we shall notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1627, for the sum of 775,000 scudi.

At the present time Palestrina is a bishopal town of 4800 souls. It has a small inn, in which the traveller

may be tolerably accommodated by giving notice of his visit beforehand. The town is built chiefly on the ruins of the Temple of Fortune, at the foot of the commanding hill on which the citadel was placed. It contains no modern buildings of any interest, except the deserted *Barberini Palace* of the 15th century, the baronial *Ch. of S. Rosalia*, containing an unfinished group of the *Pieta* attributed to M. Angelo(?), and many tombs of the Colonna and Barberini families. The ancient temple must have been of immense extent, if we may judge from the ruins now visible, and from the 5 terraces on which it stood. One of these terraces, the *Ripiano della Cortina*, is occupied by the Barberini palace, which is supposed to be built on the foundations of the hemicycle. The most remarkable objects in this palace are the fragments of inscriptions and statues discovered among the ruins, and the celebrated mosaic pavement found in one of the semicircular niches of the temple, well known as the "*Mosaic of Palestrina*." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present position. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Cecconi and Volpi supposed that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chaupy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Fea as the conquest of Egypt from Cleopatra and Antony by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among

these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe (*camelopardalis*), the lioness, the lizard, the lynx, the bear, the tiger, &c. The ruins of the Temple of Fortune, restored by Sylla, are very interesting, but appear in a great measure to belong to imperial times. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes Prænestinæ." (De Divin. ii.) Four half-columns of the Corinthian order are still visible in the Piazza Tonda, near the cathedral, and 3 others may be seen in the wall of the chapel of the cemetery. The semicircular temple, the scene of the Sortes Prænestinæ, is supposed to be partly covered by the Barberini palace. A visit to the ancient citadel on the summit of the hill will repay the traveller more than the examination of these ruins. A good bridge-road has been constructed, for which travellers may procure donkeys at the inn. The view commanded during the ascent is alone sufficient to repay the trouble. As we advance we pass enormous masses of the Pelasgic walls which united the ancient citadel or *Arx* with the town below. These walls afford a magnificent example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called Monte San Pietro, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen among the ruins of the town erected by the Colonna. The old fortress of the family, although in ruins, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial column with the letters S. C., the initials of Stefano Colonna, who rebuilt the town and castle in 1332, as we see by the following inscription, in Gothic characters, still legible:—*MAGNIFICUS . DNS. STEFAN. DE COLUMNA REDIFICAVIT CIVITATEM PRENESTE CU. MONTE ET ARCE . ANNO 1332.* The ch., dedicated to St. Peter, was built in the 17th century, on the site of one existing in the time of

Gregory the Great, and restored in the pontificate of Clement XII. (1730.) It contains a picture of the Saviour delivering his charge to St. Peter, by *Pietro da Cortona*; a statue of the apostle, by the school of *Bernini*; and a pedestal, now used for the holy water, on which we read an ancient inscription to *Publius Ælius Tiro*, commander of the German cavalry in the time of *Commodus*. The view from this commanding eminence can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that *Pyræhus* and *Hannibal* ascended the hill to reconnoitre the localities of Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the lake of *Gabii*, and the *Anio* winding along the plain from the hills of *Tivoli* to its junction with the *Tiber* below the heights of ancient *Antemnæ*. Immediately in front are the villages and towns clustered on the outer crater of the *Alban* mount, prominent among which are *Velletri*, almost in a direct line with the classical *Algidus*, *Rocca Priore*, *Monte Compatri*, and *Monte Porzio*: at the foot of this range are *Colonna* and *Frascati*, while in the centre of the crater, towering above all the rest, is seen the summit of *Monte Pila*, concealing *Monte Cavi* from our view. On the l. is the rich valley of the *Sacco*, in which we recognise *Valmontone*, *Monte Fortino* (the site of the *Vols*can city of *Artena*), *Colle Ferro*, *Segni*, *Anagni*, *Paliano*, *Genazzano*, and *Cavi*: on the rt., among the hills of which *Palestrina* forms a part, are *Poli*, *Monte Affiano* (the site of *Æsula*), and the heights of *Tivoli*. Immediately behind the citadel are *Rocca di Cavi* and *Capranica*. Among the antiquities discovered at *Palestrina* we may mention the fragments of the *Fasti* of *Verrius Flaccus*, mentioned by *Suetonius*, found here in 1773 by *Cardinal Stoppani*, and well known to scholars by the learned illustrations of *Professor Nibby*. They are now preserved in the *Vidoni* palace.

About a mile from the lower town are the immense ruins of the Villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly $\frac{1}{2}$ m. The style of their construction presents a great similarity to that of Hadrian's villa at Tivoli: the colossal statue of Antinous, now in the Lateran Museum, was discovered in the ruins. On the road to Cavi, a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedalato, near which is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapion, as a Temple of the Sun, and as the Schola Faustianiana; but it is now considered to be a Christian church of the 4th or 5th century. In all parts of the country immediately around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest, and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina an interesting excursion may be made to Cavi, Genazzano, Olevano, and Paliano. At Olevano and Paliano the traveller has before him the choice of 2 excursions, each of great beauty: in the first, he may proceed from Olevano to Subiaco, and return to Rome by Tivoli, visiting on his way the site of Horace's Sabine farm, and ascending Monte Genaro: in the second, from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the Handbook for Southern Italy, and either extend his tour to the Pelasgic fortresses of Alatri and Veroli, with the Grotto of Colleparado and Arpino,

on the Neapolitan frontier, or return to Rome by Cora, Norba, Velletri, and Albano.

CAVI,

distant 3 miles from Palestrina, a town of about 2000 souls, finely built on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. The road is ancient, and was probably the line of communication between Palestrina and Anagni: in many parts the polygonal pavement is quite perfect. In pursuing this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedalato, mentioned above; and near Cavi pass the fine modern bridge of 7 arches, built in 1827 over a deep torrent, one of the tributaries of the Sacco. The town was built by the Colonna, who held it as early as the 11th century: it was one of the dependencies of Palestrina, and shared its fortunes. It is memorable for the treaty of peace signed there in 1557 between the duke of Alba and the Caraffeschi. Above Cavi is *Rocca di Cavi*, 3 m. distant, situated on the summit of a commanding hill. It is a small mountain-village of 500 souls, and has been in the possession of the Colonna family since the 13th century. The road from Cavi to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cavi brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the plain of the Sacco. Beyond it, a road on the l. hand, through the Olmata, leads to Genazzano, a mile distant from the road.

GENAZZANO,

about 4 m. from Cavi, a highly picturesque but dilapidated town of 2400 souls, built on the slopes of a steep hill above the Rivotano torrent, and surmounted by a baronial castle, which is cut off from the hill, and protected by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are

still visible. It passed to the Colonna at the same time as Palestrina and Colonna, and was for many centuries the fortress of a branch of their family. It is said to have been the birthplace of Martin V. It is also remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided there for some time, and in 1557 it was the head-quarters of the duke of Alba prior to the treaty of Cavi. It is now remarkable only for the beauty of its position, and for the rich chapel of the Madonna di Buon Consiglio, one of the most famous shrines in this part of Italy. At the festa of the Madonna the peasantry assemble from all parts of the surrounding hills, and from the Neapolitan frontier; and there is probably no place in the neighbourhood of Rome in which the artist could find so many subjects for his pencil as at the Festa of Genazzano.

OLEVANO,

6 m. from Genazzano, and 12 from Subiaco, another picturesque town of 3000 souls, built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which has been for ages the study of the landscape-painters of Rome, who reside there in summer for weeks together. The little inn above the town is described as the "perfection of rustic comfort." It is entirely a town of the middle ages; it derived its name from the appropriation of its revenues to provide the churches, on which its territory depended, with incense, called *Olibanum*. In the 12th century it was the baronial castle of the Frangipani, who subsequently exchanged it for the castle of Tivara, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th century it passed to the Colonna, who held it till the 17th century, when they sold it to the Borghese, who still possess it, with the title of marquis. The approach to Olevano from the side of Subiaco is

extremely fine: the old baronial castle of the 13th century, built by the Colonna on a massive rock of Apennine limestone, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza Maggiore is a fountain with a mutilated inscription recording the formation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the love of his country;" an example of local patriotism which might be advantageously followed in many of the large capitals. The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E. of Olevano are the ruins of an imperial villa, in which numerous fragments of marble and a marble urn with bas-reliefs, now preserved in the castle of the Colonna at Genazzano, were discovered. A rough but interesting and very beautiful path cut in the volcanic tufa as far as Rojate leads from Olevano to Subiaco, through that village and Affile. *Rojate*, a mountain-village of 750 souls, appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which are preserved in the walls of the churches and other buildings. *Affile* is frequently mentioned in ecclesiastical documents of the middle ages as one of the temporal possessions of the monastery of Subiaco. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from Affile to Subiaco 5½ m.: the road between the latter places is very rough, and the excursion can hardly be performed in less than 4 hours.

PALIANO,

8 m. from Cavi by the direct road, and 5 m. from Genazzano, finely situated on an insulated rocky hill, in the territory of the ancient Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a

town, for it is strongly fortified by towers and bastions of the 16th century, and it has only one approach, by means of a drawbridge. The population is 3600. Paliano appears to have risen in the 10th century, from which time its natural strength made it an important post in the contests of the Roman barons. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated by the contemporary chroniclers for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in their family until 1556, when Paul IV., in his quarrel with Marc Antonio Colonna, deprived him of his feudal possessions, and conferred Paliano on his nephew Giovanni Caraffa, the baron who was afterwards beheaded by Pius IV. With this donation Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffa family, and were so perfectly impregnable by the warfare of that time, that Paliano became a position of some consequence as a frontier fortress against Naples: of late years it has been converted into a prison for criminals condemned to perpetual or lengthened imprisonment. After the memorable victory of Marc Antonio Colonna II. over the Turks at Lepanto, the Colonna were reinstated in their baronial property, and have ever since held Paliano undisturbed: it gives a ducal title to the chief of the Colonna family. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road to Naples, by Ferentino and Frosinone.

ZAGAROLO.

Travellers who have visited Colonna on their road to Palestrina should return by Zagarolo and the lake of Gabii. *Zagarolo* is 6 m. from Palestrina, about 19 m. from Rome by

the ancient Via Prænestina, and about 1 m. from the modern road to Naples, which follows the Via Labicana. It is a small town of 3600 souls, situated on the summit of a long neck of land, almost insulated in the plain midway between Palestrina and Colonna. The town consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered on the hill is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the Roman gate. Many of the houses are as old as the 13th century: the churches and piazze are decorated with marble columns and inscriptions found upon the spot. *Zagarolo* was a place of some interest in the history of the middle ages. In the 12th century it belonged to the Colonna: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and restored by the Colonna on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. It became memorable under Gregory XIV. as the scene of the celebrated conference of theologians who were commissioned by that pontiff to revise the edition of the Bible now known as the Vulgate. An inscription in the palace records this interesting fact, and gives the names of the prelates. In the 17th century it became the property of the Rospigliosi family, to one of whom it gives a ducal title, in whose fine baronial palace Charles III. lodged in 1734, on his march to Naples. The palace, situated in the middle of the town, commands on one side an extensive view of the *Campania*.

GABII,

7 m. from Zagarolo, and 12 m. from Rome. In visiting the site of this celebrated city from Rome, we leave the city by the *Porta Maggiore*. We have here the choice of two roads: one is the ancient Via Gabina or Prænestina; the other is the Via Labicana as far as *Finocchio*, where a branch

road, passing by the Torre di S. Antonio, a ruined tower of the 12th century, joins the Via Gabina near the Osteria dell' Osa. Following the Via Gabina, at the distance of 2 m. from the Porta Maggiore we pass the *Acque Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn. About 1½ m. beyond this we pass the Torre di Schiavi, the site of the villa of the emperor Gordian, of which a large reservoir and other ruins are still visible. The road for many miles is lined with tombs on each side, and still retains its ancient pavement, composed of large polygonal blocks of lava. Beyond the Torre di Schiavi we pass the Torre Tre Teste, and at the distance of 8 m. from Rome cross a deep ravine by the Ponte di Nono, an ancient bridge in a remarkable state of preservation. It is so flat that it frequently escapes the notice of travellers, but it is a noble structure and well worthy of being examined. On descending into the ravine, we see 7 lofty arches constructed with great solidity in horizontal courses of quadrilateral stones, perfectly Etruscan in their style. The pavement and part of the ancient parapet are also still preserved. Beyond this we arrive at the Osteria dell' Osa, on the bank of the little stream of that name. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses or a carriage over the hollow ground are still heard as described by Pliny: "*quædam vero terræ ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu.*" We pass in front of the Osteria di Pantano, cross the emissary of the lake near an ancient tomb, and immediately arrive at the ruins of Gabii, marked by the modern village of Castiglione. The site of this ancient city was fully ascertained by prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern

Rome.

side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require repetition: it will be sufficient to state that it was of Greek origin; that it is celebrated by the Roman historians as the place to which Romulus and Remus were sent to learn the Greek language; that it was obtained by Tarquinius Superbus by the treachery of his son Sextius, and consequently fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as depopulated in his time:—

"Seis Lebedos quid sit? Gabiis desertior
atque
Fidenis vicus." Ep. i. 11.

The city does not appear to have been deserted for a long time subsequently, and its name is found in ecclesiastical documents as late as the 10th century. On the rocks above the lake we may trace considerable remains of the ancient walls, arranged in parallelograms. The principal ruin is that of the Temple of Juno Gabina, celebrated by Virgil in the seventh *Æneid*:—

"quique arva Gabinæ
Junonis, gelidumque Anienem, et roscida rivis
Hernica saxa colunt."

The walls of the cella are still perfect, composed of rectangular masses of *gabina* without cement, in the early Roman style: many of these blocks are 4 feet long and 2 feet high. The interior of the cella, nearly 50 feet in length, still retains its ancient pavement of white mosaic, with the sacrarium 6 feet deep. Close to this interesting ruin are some fragments of fluted columns in the Ionic style, on which the stucco coating is still visible. Near this are the ruins of the Greek theatre, with remains of a few seats constructed entirely of *gabina*. Near the Osteria di Pantano are some vestiges of the aqueduct constructed by Hadrian. There are no remains of the baths which were celebrated from the time of Augustus to that of Domitian; the classical tourist, however, will not forget the allusion of Horace:—

"Sanè myrteta relinquit,
 Dictaque cessantem nervis elidere morbum
 Sulfura contemni, vicus gemit, invidus agris,
 Qui caput et stomachum supponere fontibus
 audent
 Clusinis, Gablosque petunt et frigida rura."
Ep. l. 15. 5.

Between Castiglione and the lake are the ruins of an ancient church dedicated to S. Primitivo in the 11th century, with some remains of paintings in the tribune. On the right of the neck of land leading to Castiglione is a continuous series of excavations, from which both ancient and modern Rome have derived their supply of the volcanic stone so often mentioned as the *gabina*, and of which the earlier republican monuments of Rome appear to have been constructed. Castiglione retains some of its middle-age walls and its ruined tower of the 14th century, built on the ancient walls of Gabii. A fine fragment of these walls, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The *Lake of Gabii* is probably the crater of an extinct volcano. Professor Nibby remarks the singular fact, that, though the city is noticed by all the classical writers, no mention of the lake occurs until the 5th century, when it is found in some of the ecclesiastical documents in the Vatican relating to the martyrdom of S. Primitivo, who was beheaded at Gabii, and his body thrown into the lake. In the 8th century it was called the *Lago di Burrano*: and in the 14th century, after the building of Castiglione, it took the name of that village. The whole property formerly belonged to the Colonna, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, who has converted it from the state of a pestilential marsh into a district of great fertility.

About half a mile from Gabii, lower down the valley of the Osa, is *Castel d'Osa*, formerly supposed to be the site of the Alban city of Collatia, which gave name to one of the gates of Rome, and became celebrated as the scene of the death of Lucretia. The walk

through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza* lower down, on the junction of the Osa with the Anio, where he may visit the baronial mansion of the Strozzi family. *Lunghezza* is beautifully situated above these streams, and is more likely to be the site of Collatia than Castel d'Osa.

VEII,

about 12 m. from Rome, close to the high road to Florence, between the post-station of La Storta and Baccano. A carriage for 4 persons, to go and return in the same day, may be hired for 3 scudi. No beds can be obtained at any place nearer to the ruins than La Storta, so that the traveller who desires to explore them in detail must take up his quarters there. At *Isola a ciccone* called Antonio Valéri may be found. He is well acquainted with the localities, and can provide donkeys if required. The traveller will find it desirable to carry his own provisions from Rome or from La Storta. To see the *Ponte Sodo*, the *Columbarium*, and the *Painted Tomb* will not require more than 2 hours. The *Arx* will require another hour. To see all these, and make the complete circuit of the city, will require altogether 5 hours. The traveller who visits it in a carriage must proceed direct to the *Osteria del Fosso*, a short distance from La Storta, just beyond the 10th modern milestone from Rome, where he will find a road on the right leading to *Isola Farnese*, and to the site of the ancient city. Those who proceed on horseback or on foot will turn off from the high road near the so-called *Tomb of Nero*, where an ancient road branches off on the rt. hand, and appears, from the numerous vestiges of massive pavement which were lately visible, to be the *Via Veientana*. This road is marked on either side by numerous foundations of tombs, one of which, near the building called *Ospedaletto*, is remarkable for the size and imposing character of its ruins. After crossing 2 branches of the torrent called the *Turia*, the road turns almost at right angles, and from

that point runs parallel to the valley of the Cremera. Almost opposite this bend, on the other side of the stream, is *La Valca*, the supposed site of the camp of the Fabii. Ascending the valley above the junction of the Cremera with the Fosso de' due Fossi, the 2 streams which surround the site of Veii, we pass the Arco di Pino, a fine arch in the tufa, by which the road in ancient times is supposed to have descended to the Cremera. The elevated ridge on this side of the valley is supposed by Sir W. Gell to be the position of the Roman camp during the siege.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the 15th century the Italian antiquaries began to discuss the locality of this famous Etruscan city; and from that period to the beginning of the present century no spot on the map of Italy has been so much the subject of speculation and dispute. The recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, numerous inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable of these are the inscriptions of the Tarquiti celebrated by Virgil, and mentioned by Livy among those families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitiiani used by the aurspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Before we proceed to the details of the antiquities, we may remind the scholar of the descrip-

tion of Dionysius, who says that the third war in which Romulus engaged was against Veii, the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ m. from Rome, calculating 8 stadia to the modern mile: the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means of a mine, B.C. 393, after a 10 years' siege. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Cæsar, when an Imperial municipium arose in the heart of the city, far within the circuit of the ancient walls. Propertius tells us that the ancient area was converted into pastures in his day:—

"Nunc intra muros pastoris buccina lenti
Cantat, et in vestris ossibus Alca metunt."
Eleg. 4. 11.

In the age of Hadrian, Florus says, "Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;" a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently describe. In the middle ages the situation of the ruins, so near the Roman road, was not likely to escape the notice of the barons in their system of predatory warfare. The ecclesiastical MSS. in the Vatican tell us that in the beginning of the 10th century a castle existed on the isolated rock which we consider to have formed the fortress of the ancient city. It derived from its position the name of Isola, being called in the documents of the 10th century the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was evidently a position of some strength, as the hostages

sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsini, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsini, Isola was besieged by Cæsar Borgia, and captured after 12 days' siege, when a great portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, and to have derived from their possessors the title of Farnese. In the 17th century it passed to the Camera Apostolica, and was sold in 1820 to the duchess of Chablais, from whom it descended to the late queen of Sardinia, and from her to the present empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at the Isola Farnese, Sir William Gell was the first antiquary who produced a map of the city, and published an account of it in the *Transactions of the Archaeological Institute*. He examined and traced the ancient walls throughout their entire course; and was convinced that the account of Dionysius, quoted above, describing the city as being as large as Athens, was not exaggerated. The masses of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern flanks, are from 9 to 11 feet in length. Sir W. Gell considered that a mass of rock at the S.E. point, above the junction of the Cremera with the Fosso de' due Fossi or the Fosso dell' Isola, called by the peasants the *Piazza d' Armi*, was the ancient citadel, and that Isola was beyond the walls. Mr. Dennis considers, from the sepulchral caves and niches, "most of them apparently Etruscan," which are hollowed in the rock in every direction, that Isola was "nothing more than part of the Necropolis of Veii." Professor Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded

it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. He considers that the *Piazza d' Armi* may have been a second Arx, and that the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but no trace of the cuniculus of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these, the principal stream of the valley below Isola, is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome: near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii: at the south-eastern extremity of Isola it receives two small torrents, called the Pino and the Storta, and is thence called the Fosso de' due Fossi: it unites with the Cremera below the *Piazza d' Armi*. These two streams very clearly define the triangular space occupied by the ancient city.

We shall now proceed to trace the circuit of the walls, and point out the position of the gates which may still be recognised. It is necessary, however, to apprise the traveller that the ruins are undergoing such constant changes that no description can hold good even from year to year. Mr. Dennis says, "Every time I visit Veii I am struck with the rapid progress of destruction. Nibby and Gell mention many remains which are no longer visible. The site has less to show on each succeeding year. Even masonry, such as the pier of the bridge over the Fosso di Formello, that from its massiveness might defy the pilfering of the peasantry, is torn to pieces, and the blocks removed to form walls or houses elsewhere, so that, ere long, I fear it will be said of Veii, 'her

very ruins have perished.' " Beginning with the road from the Osteria del Fosso, we find the W. gate of the city near the Ponte dell' Isola, an ancient bridge of a single arch, 22 feet in span: this gate is supposed by the antiquaries to have been the entrance of the road from the Septem Pagi, and they call it from that circumstance the *Porta de' Sette Pagi*. Near the Fosso dell' Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the S.E., are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of uncemented Etruscan masonry, called "La Scalletta," were discovered in 1840. Beyond the Piazza d' Armi, ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way. On the road outside this gate is a large tumulus, called La Vaccareccia, with a crest of trees forming a conspicuous object in the Campagna. It has been excavated by the queen of Sardinia; but nothing was discovered to confirm or to disprove Sir W. Gell's suggestion, that it may be the tomb of Propertius king of Veii, or of Morrius, the Veientine king who instituted the Salian rites and dances. At the N.E. angle of the walls is the *Porta delle Are Muzie*, called the *Porta Spezieria* by Canina: all the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa; two roads led out of it, one to Pietra Pertusa, the other to Monte Musino, a remarkable conical volcanic hill

eastward of Baccano, ascended by broad artificial spiral terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Between this and the next gate Sir W. Gell saw and delineated some remarkable fragments of the ancient walls, composed of enormous blocks of tufa, many of which were 10 ft long and 5 ft. high; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate is the *Porta Capenate*, a double gate flanked by a tower, close to the Ponte Sodo, a bridge excavated artificially, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects of the locality. This gate was without doubt the principal entrance to Veii, and that by which the road from Capena, Falerii, Nepe, &c., passed into the city. Near it is a warm mineral spring. The tumuli in the neighbourhood of the Ponte Sodo were explored by the prince of Canino, who discovered in them some of the most beautiful gold ornaments in his collection, and subsequently in 1839 and 1841. The gate is still used for the passage of the modern road from Isola to Formello. Monte Musino, &c. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to the Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the Formello. Farther on are some fine fragments of the city walls, resting on bricks like the portion already described. The last gate to be mentioned is the *Porta Sutrina*, a short distance from the Ponte di Formello, a bridge of Roman brickwork built upon

Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and probably led to it. This brings us back to the Ponte dell'Isola, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about 6 m. In the centre of the plain which they enclose, now so densely covered with briars and thistles as to be almost impenetrable in parts, are several traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors after the destruction of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting *Painted Tomb*, discovered by Marchese Campana in the winter of 1842, the key of which is kept at Isola. It is the only tomb of Veii which is now open, and, as it is probably the most ancient which has yet been discovered in any Etruscan city, it cannot fail to interest the traveller and antiquary, to whom the discoverer has rendered an important service, by leaving it with its furniture in the exact condition in which it was when opened. The passage cut in the rock leading to the tomb is guarded by 2 lions *couchant*, and the entrance itself is similarly guarded. The tomb is a low gloomy chamber excavated in the volcanic rock, with a door formed of converging blocks

of the earliest cyclopean construction, as seen from the inside. The walls are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, their strange colouring, and disproportionate forms. These paintings are of the very highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan cities. Projecting from the walls on either side of the tomb is a bench of rock, on each of which, when the tomb was opened, a skeleton was found, but exposure to the air soon caused both of them to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the fatal weapon which deprived the warrior of life. The other skeleton, from the absence of armour, was probably that of a woman. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan art. An inner and smaller chamber, with two beams carved in relief on the ceiling, has a low edge of rock round 3 of its sides, on which stand square cinerary urns or chests, also containing human ashes, with several jars and vases, probably of the same character. In the centre is a low bronze brazier about 2 ft. in diameter, which doubtless served for burning perfumes. On the wall opposite the doorway are painted 6 small many-coloured discs or pateræ, the exact nature of which has been the subject of much and hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. At the entrance of this double tomb were smaller ones on each side of the vestibule, intended probably for the

domestics or dependents of the family. It contains some fragments of pottery and the other usual furniture of tombs. It is a peculiarity of this sepulchre that, unlike most other Etruscan tombs, it has no epitaph or inscription whatever, on sarcophagus, urn, cippus, or tile, to record the name of the chieftain or hero who was here interred.

The antiquarian traveller will find a detailed description of Veii, accompanied by numerous plans, maps, and views, in Canina's beautiful '*L'Antica Città di Veii*,' printed at Rome in 1847, at the expense of the queen dowager of Sardinia, and in Mr. Dennis's work on the Cemeteries of Etruria.

The modern village of Isola is in a state of complete decay. The buildings are chiefly of the 15th century; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria during the hot months. The church, dedicated to the Virgin and to St. Pancrazio, was built in the 15th century, after the siege of Cesar Borgia; it contains a fresco of the Coronation of the Virgin, the work probably of that period. The village was formerly approached only on one side, and was entered by a gate called the Portonaccio: it has now another gate of later construction cut in the tufa rock, commanding a picturesque view of the cascade, and of the fine precipices which bound the city on this side.

FIDENÆ AND ANTEMNÆ.

The traveller who desires to visit the sites of these ancient Sabine cities from Rome, a distance of only 5 m., will have the choice of two roads: the one which follows the line of the Via Salaria runs direct from the Porta Salaria; the other quits Rome by the Porta del Popolo, and, leaving the road to Florence at the Casino di Papa Giulio, takes that on the rt. to the Acqua Acetosa, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antemnæ. It is an interesting excursion, and, on account of its easy distance, is better managed from

Rome than from any other point. Both these sites are fully described at p. 161 of the Handbook of Central Italy, part I.

An excursion, including Antemnæ, Fidenæ, and Veii, may be made in the same day, by a good walker, and by leaving Rome early. Passing through the Porta Salaria, Antemnæ will be reached in less than an hour; a couple of hours will suffice to examine Castel Giubeleo and the site of Fidenæ; after which, crossing the Tiber in a boat, which may be found below Castel Giubeleo, a path of about 5 m. leads along the Cremera to the site of Veii, leaving on the l. Castel Cremera, where there are some remains of Roman tombs, and passing over the ground which witnessed the defeat of the 300 Fabii.

LAKE OF BRACCIANO.

25 m. from Rome. An excursion to the lake of Bracciano, although seldom thought of by the visitor to Rome, will be an agreeable digression from the beaten track. The scenery of the lake differs in every respect from that of the smaller lakes of the Alban hills; and the baronial castles which still frown upon its banks carry us back into the feudal times more completely than any other objects within so short a distance of the capital. The road to Bracciano is very good; it branches off from the post-road to Florence, beyond La Storta, and then traverses the ancient Via Claudia to the walls of the town. The country is dull and uninteresting until we approach the deserted town of Galera, the representative of the ancient Careiæ, beautifully situated on the edge of a precipice of volcanic tufa above the pretty valley of the Arrone, the natural emissary of the lake of Bracciano. In the 10th century it gave title to the counts of Galera, who held many important towns at this extremity of the Campagna: in the 13th century it passed to the Orsini, whose armorial bearings are still visible on the gates. Many of its houses are built in the Gothic style of the 13th century, and the walls which surround the town are probably two centuries older.

The site has been deserted on account of the malaria, and the village is now in ruins. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to near Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion: watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms, upon which great numbers of horses and cattle are reared, and a large quantity of butter produced for the Roman market. The bottom of the valley consists of rich meadows, the hills on the sides of grazing land, over which rise woods of ilex, the cork-tree, and ordinary oaks. The farms of Santa Maria del Celso, belonging to the Jesuits, and of Casale di Galera to the Marchese di Rocca Giovane, would well repay a visit to those interested in the agricultural pursuits of the Roman Campagna; but in this beautiful valley malaria is the great evil, few of its inhabitants being able to remain beyond the end of June.

Beyond Galera the road traverses a bare and dreary district of uninteresting country, skirting the barren hills which form the southern margin of the crater of the lake. As we approach Bracciano we pass on the l. hand a small pestilential lake called the *Lago Morto*, beyond which the road divides into 2 branches, one leading direct to Bracciano, the other to the Cappuccini, whence a straight and very beautiful road about a mile in length brings us to the piazza of the castle. Near the *Lago Morto* we enjoy the first view of the lake, terminated by the picturesque village of Trevignano on the opposite shore, and backed by the forked peak of Monte Rocca Romana, while on the extreme rt. we see the promontory crowned with the village of Anguillara. Bracciano is a well-built town of about 1500 souls, with a thriving paper manufactory, and a magnificent baronial

castle in the Gothic style, built by the Orsini in the 15th century, on a commanding rocky eminence above the lake. It is generally considered to be the finest feudal castle in Italy; it is defended by 4 lofty towers, machicolations, and battlements, all in the most perfect order, and lighted by large Gothic windows. It is built of black lava, said to have been taken from the pavement of the Via Claudia, and the effect of its sombre colour is increased by the immense size and proportions of the outworks. The front facing the lake is entered by a projecting gateway leading into a spacious court, resembling in its style the Palazzo di Venezia at Rome. On numerous parts of the building the armorial bearings of the Orsini are still visible. In the interior many of the rooms are hung with tapestry and silk hangings of the time of the Orsini, and the old family portraits, the massive chimney-pieces, and the heavy antiquated furniture, complete the picture of a baronial residence of the 15th century. The Orsini appear to have been deprived of the property prior to the accession of Martin V., but they were reinstated in their possessions by that pontiff with the title of counts. In the wars of the Colonna with Sixtus IV. and Innocent VIII. in 1485, Bracciano was captured and sacked by the Colonna. The castle appears to have been built about this time, and Paul IV. in 1564 confirmed the Orsini in their fief, and raised it to the rank of a duchy. They retained possession of it until the close of the last century, when they sold it to the Odescalchi. The feudal privileges of the castle were not surrendered to the government at the French invasion, and are consequently in full force: the hall of justice is still shown at the summit of the castle, in which the duke has the power of sitting in judgment on his vassals. It would be difficult to find in any part of Europe a more perfect realization of baronial times than the castle of Bracciano: it seems made to be the scene of some story of romance, and we believe that it was the first place in the neighbourhood of Rome which

Sir Walter Scott expressed an anxiety to visit. The town of Bracciano is divided into two portions, the borgo vecchio and the borgo nuovo: the old town includes the castle and its dependencies, but, although situated high above the lake, it shares with the lower quarter the suspicion of malaria. The *Lake*, a beautiful sheet of water, 22 m. in circumference, presents all the characteristics of an extinct crater: it is the Lacus Sabatinus of the Romans, and derived its name from an ancient Etruscan city of Sabate, which was supposed by the Roman historians to have been submerged by the waters of the lake. An interesting road of 7 m. leads from Bracciano to the little village of *Oriolo*, remarkable for the villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola has its origin. On the rt. hand, between the road and the lake, is the ch. of San Liberato, distant about a m. from Bracciano; whence there is a direct path traversing the ancient pavement of the Via Claudia, which was extended in this direction. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called Pausilypon, built by Metia the wife of Titus Metius Hedonius, as we may see from the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is an inscribed stone with the name of Germanicus. A road along the margin of the lake leads to Vicarello and Trevignano. *Vicarello*, the ancient Vicus Aurelius, is distant 5 m. from Bracciano. It is remarkable for the ruins of an imperial villa of the time of Trajan, and for the mineral waters known in ancient times as the *Thermæ Aureliæ*, and restored by the German College in the pontificate of Clement XII. (1737) under the name of the *Bagni di Vicarello*. Some very interesting antiquities have been recently found here, which are noticed in our description of the Kircherian Museum. In the middle ages, as early as the 13th century, Vicarello was a forti-

fied village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with Rienzi, and in later times it became the property of the German College, who have made great efforts to bring its baths into repute, in spite of the suspected character of the climate. About 3 m. from Vicarello is *Trevignano*, a picturesque village of 500 souls, situated on a projecting rock of lava, and crowned by the ruins of a feudal castle of the 13th century. It occupies the site of the Etruscan city of Trebonianum, of which some remains of walls are still visible. Trevignano is one of the old feudal possessions of the Orsini family, to whom it gave the title of count in the 14th century, when its importance was sufficient to confer its name on the lake. The Orsini were besieged here in the 15th century by the Colonna and by Cesar Borgia, who took the castle and sacked the town, from which it never afterwards recovered. The ch. contains 2 pictures of more interest than we might expect to find in so remote a place: one represents the Assumption of the Virgin, and is attributed to the school of Raphael; the other, representing the Virgin, St. Jerome, and St. Francis, is by the school of Perugino. From Trevignano a steep and difficult path leads us through the deep ravine called the *Val d'Inferno* to the hamlet of *Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciaccappe, on the western side of the crater of Baccano. About 5 m. beyond Polline we cross the Arrone, already mentioned as the outlet of the lake of Bracciano; 1½ m. beyond which is *Anguillara*, a village of 700 souls, anciently called *Angularia* from the angle formed by the lofty insulated rock on which it stands above the north-eastern margin of the lake. In the 14th century it gave its name to the lake, and conferred the title of count on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of Anguillara. Their ba-

ronial castle, crowned and defended by towers of the 15th century, still retains their armorial bearings, and is remarkable for its successful resistance to the forces of the duke of Calabria in 1486, who was compelled to raise the siege and retire with the loss of 40 men. The ch., dedicated to S. Maria Assunta, occupies the highest point of the rock: it was rebuilt in bad taste in 1780, and is remarkable only for its fine view over the lake. The Villa Mondragone with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of antique marbles and inscriptions, supposed to mark the sites of Roman villas. The most important ruin in the neighbourhood of the lake was discovered by Professor Nibby at the deserted ch. of San Stefano, about 2 m. S. of Anguillara: it is of great extent, and is considered by that antiquary to belong to an ancient villa of the 1st century of our era. Anguillara is 20 m. from Rome: the road is practicable for carriages, and falls into the Via Claudia, the high road from Rome to Bracciano, at the Osteria Nuova near Galera. After leaving Anguillara, shortly before we arrive at the point where the cross-roads from Cesano, S. Stefano, and Bracciano fall into this line, the view looking back over the lake is one of the finest scenes of the kind in Italy.

OSTIA, AND THE CITIES ON THE COAST OF ANCIENT LATIUM.

This excursion, though less performed by the passing traveller than any other in the neighbourhood of Rome, is by no means one of the least interesting, though a journey through the forest is not unattended with difficulty and sometimes with danger. Artists and scholars are occasionally tempted by the classical associations of the spot to make a pedestrian tour to Ostia, and explore the picturesque but deserted coast between it and Nettuno, visiting the sites of Lavinium, Ardea, and Antium on their way. The road from Rome to Ostia is

practicable for carriages, and those who are unwilling to encounter the fatigues of the excursion along the coast generally go and return on the same day. Travellers whose classical enthusiasm and love of the picturesque may lead them to extend their tour, will find it more desirable to hire horses at Rome than to encumber themselves with a carriage, or risk the fatigues of a pedestrian excursion. It is also desirable to obtain permission from Prince Chigi to make Castel Fusano the resting-place for the first night, and to be provided with letters to residents at Pratica, Ardea, and Porto d'Anzio. Those who intend to visit Porto and Fiumicino had better do so on their way to Ostia: they must therefore leave Rome by the Porta Portese, and proceed direct to Fiumicino by a road described in a subsequent page, unless they take advantage of the steamers which ply regularly upon the Tiber, leaving the Ripa Grande every morning for Fiumicino, performing the voyage in a couple of hours, and returning in the evening. If the road be preferred, the best plan will be to sleep at the inn of Fiumicino on the first night, and at Castel Fusano on the second.

OSTIA is distant 16 m. from Rome. It contains a miserable *osteria*; the tourist had better make a bargain beforehand if he be unable to obtain accommodation at the Castel Fusano. A carriage for 4 persons to go and return in the same day may be hired for 5 scudi. The journey from Rome occupies $3\frac{1}{2}$ h., and that on the return 4 h. The road leaves Rome by the Porta San Paolo, and follows the Via Ostiensis, running parallel to the l. bank of the Tiber for the greater part of the distance. Soon after passing the basilica of S. Paolo we see the ruins of the *Vicus Alexandrinus*, an ancient Roman village discovered a few years ago. Near this the ancient Via Laurentina, still used as the carriage-road to Decimo and Pratica, branches off on the l. hand. 2 m. farther the river Albanus, which has its source from the Emissarium of the lake of Albano, is crossed, near to where it empties itself into the Tiber. At the distance of 9 m. from Rome, after passing the solitary *osteria* of Malafede, we cross

a small stream, a tributary of the Tiber, by an ancient bridge called the Ponte della Refolta. The road gradually descends as we approach the coast, and traverses a district of melancholy desolation, presenting nothing to divert the monotony of the scene, except some finely-preserved fragments of the ancient pavement. As we draw nearer to Ostia we see the salt-marshes which Livy mentions as existing in the time of Ancus Martius. The road crosses their northern extremity by an ancient bridge, and immediately afterwards we reach the modern village of Ostia. Of all the towns in the environs of Rome this is one of the most melancholy. The population scarcely numbers 50 souls; and during the summer heats, when the neighbouring coast is severely afflicted with malaria, this small amount is still further reduced. The destruction of ancient Ostia by the Saracens in the 5th century was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A.D. 830, when the present town was founded by Gregory IV. at a distance of more than 1 m. from the original city. The pope surrounded it with walls, and it is mentioned in many ecclesiastical documents of the period under the name of Gregoriopoli. In the pontificate of Leo IV. it became famous for the defeat of the Saracens, which Raphael has immortalised in the Stanze of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as the 15th century, when it was besieged and taken by Ladislaus king of Naples. The fortifications were subsequently restored by Martin V., whose arms may yet be recognised on the walls. About the same time Cardinal d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal della Rovere, afterwards Julius II., from the designs of Sangallo, who lived at Ostia for 2 years in the service of the cardinal. This castle, the picturesque fortress of

modern Ostia, consists of massive semi-circular towers in the style of the 15th century, united by a curtain and defended by a ditch. The arms of the della Rovere family are still seen upon the gate: coins were struck in commemoration of its erection, and the cardinal employed Baldassare Peruzzi to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. In 1494 the cardinal made it memorable for his gallant defeat of the French troops, which had lauded and occupied it in the previous year. He also built as an additional defence the Torre Bovacciana, lower down the river, but within the circuit of the ancient walls, and continued to improve and strengthen the town after his accession to the papal chair. The appearance of the old fortress of Ostia, with the solitary pine which stands in front of it, is exceedingly picturesque. Many of the private houses retain their architecture of this period almost without change. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. re-opened the rt. arm of the Tiber, precisely as the ancient city was ruined by the construction of the port of Claudius. It now contains nothing to detain the traveller except the castle and the church or cathedral of St. Aurea, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: it still retains his armorial bearings, and the trophies of his victory over the French. The episcopal palace was converted by Cardinal Pacca, while bishop of the see, into a small museum of antiquities, which contains some fragments of inscriptions found among the ruins of the ancient city. The bishopric of Ostia is one of the most celebrated in the Papal States: the Church tradition tells us that it was founded in the time of the apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times, as St. Augustin mentions, the pope, when not already a bishop at his election, is consecrated by the bishop

Ostia, who is always a cardinal and the senior member of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is a mile and a half from the modern village. This celebrated city, according to the united testimony of the Latin historians, was founded by Ancus Marcius as the port of Rome, and for many centuries was the scene of the embarkation of several important expeditions to the distant provinces of the empire. Of these, the most remarkable were the embarkation of Scipio Africanus for Spain, and that of Claudius on his expedition to Britain. The port, however, had even then become seriously affected by the increasing deposits of the Tiber: Claudius had already begun the new harbour of Porto on the rt. arm of the river; and in the time of Strabo the port of Ostia was almost, if not entirely, filled up. The fame of the great temple of Castor and Pollux, the *Ædes Castrorum* of Ammian, the numerous villas of the Roman patricians abundantly scattered on the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Porto gradually led to its decay, and in the time of Procopius it had lost its walls and was nearly deserted. From the incursions of the Saracens in the fifth century Ostia, which once contained 80,000 inhabitants, fell into a state of utter ruin. The site is now marked by foundations of buildings of inferior architecture, in a great measure concealed by brambles and thickets. It is more remarkable for the excavations which have been made upon the spot than for the interest of the ruins. The most important buildings of which any vestiges remain are a temple and a theatre. The *Temple* was built of brick, and decorated with columns of the

Corinthian order: the niches of the interior, and some remains of the portico which surrounded the court, may still be traced. Near it is a round subterranean chamber with niches, called the *Arca di Mercurio*, which retains some ancient paintings tolerably preserved. The *Theatre*, near the modern ch. of St. Sebastian, is remarkable as the spot on which many early Christians suffered martyrdom: the semicircular walls, a few of the seats and pilasters, are still visible. The only other ruins which deserve mention are the remains of a *piscina*, and some unimportant foundations of the city walls. The excavations from which these ruins derive their greatest interest were begun, as we have already stated, about the close of the last century. Among the earliest discoverers were our countrymen, Gavin Hamilton, and Mr. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. In 1803 the great excavations were begun under the direction of Pius VII., and continued for 3 successive years with the most satisfactory results: indeed, there is scarcely a page of our account of the Vatican collection which does not bear record of the important works which were thus recovered. Notwithstanding these discoveries, there is no doubt that the numerous limekilns in the wood of Ostia have for centuries been supplied with ancient marbles. When Poggio visited Ostia with Cosmo de' Medici, they found the people occupied with burning an entire temple into lime, and it is of course impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. In 1824 Signor Cartoni of Rome undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of a necropolis containing numerous inscriptions and some fine sarcophagi. In one of the tombs he found the most beautiful sarcophagus which has yet been obtained from the ruins of Ostia: it is of

white marble, covered with exquisite bas-reliefs representing the visit of Diana to Endymion, and it is now in the museum at Felix Hall, in Essex, the seat of the late Lord Western.

The *Torre Bovacciana*, mentioned above as having been built by Julius II., is also remarkable for the excavations made in its vicinity by Mr. Fagan in 1797. The discovery of the fine statues of Fortune and Antinous in the Braccio Nuovo of the Vatican, the three Hermes of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the results of these researches. The view from the summit of the *Torre Bovacciana* commands the course of the lt. branch of the Tiber, by which Æneas is made to enter Latium after his flight from Troy. The view is so remarkable that the classical tourist will not fail to ascend for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects but the woods, which have entirely disappeared from the river-banks:—

“Jamque rubescebat radiis mare, et æthere ab alto

Aurora in roseis fulgebat lutea bigis:
Quum venti posuere, omni aëque repente resedit

Flatus, et in lento luctantur marmore tonse.
Atque hic Æneas ingentem ex æquore lucum
Prospicit. Hunc inter fluvio Tiberinus amano,
Vorticibus rapidis, et multâ flavus arenâ

In mare prorumpit: variæ circumque supràque

Assuetæ rips volucres et fluminis alveo
Æthera mulcebant cantu lucoque volabant.
Flectere iter soclis, terræque advertere proras
Imperat, et lætus fluvio succedit opaco.”

Æn. vii. 24.

Although the banks of the Tiber are now destitute of wood, the pine forest of Castel Fusano is visible from this tower, and adds greatly to the picturesque character of the shores S. of Ostia. We shall notice this casino in a subsequent page, when we describe the excursion to Pratica, &c.; but if the traveller do not intend to prolong his excursion in that direction, he ought on no account to leave Ostia without

visiting Castel Fusano, which is the most interesting object in the excursion.

Between modern Ostia and the *Torre Bovacciana* the Tiber makes a bend at the south-eastern angle of the *Isola Sacra*; in this bay many antiquaries have fixed the position of the ancient roadstead, while others with more probability have recognised it in the semicircular bank of sand close to *Torre Bovacciana*. This latter locality agrees more accurately with the account of the ancient writers respecting the mouth of the Tiber, which is now no less than 3 m. distant from the modern village. It is also confirmed by the supposition that Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of the corsairs, which led to the expedition of Pompey against Cilicia, is well known to scholars by the indignant denunciation of Cicero in his oration “*pro Lege Manilia*.”—*Namquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicæ quærar, quum prope inspectantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.* About a mile below *Torre Bovacciana*, and midway between it and the mouth of the river, is another tower called the *Tor di San Michele*, an octagonal structure built in 1569 by Pius V.

Near the *Torre Bovacciana* is a ferry to the *Isola Sacra*, a sandy and desolate tract 10 m. in circumference, lying between the two branches of the Tiber. It is supposed to have been first insulated when Trajan constructed the canal of Porto; it is not mentioned by ancient authors. It is noticed for the first time by an anonymous geographer of the 5th century under the name of “*Libanus Almæ Veneris*,” and is described as abounding in summer with fresh pastures and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra*; and Professor Nibby supposes that

the epithet was derived either from the donation of the district to the church of Ostia by Constantine, or from the church and tomb of S. Ippolito, bishop of Porto, whose tower is still standing. Crossing the island we arrive at the rt. branch of the Tiber, and cross by a ferry to Porto and Fiumicino.

FIUMICINO AND PORTO.

By the direct road from Rome Fiumicino is rather more than 17 m. from the Porta Portese. It is built on the rt. or western branch of the Tiber, an artificial cutting made by Trajan as a canal to his new colony of Porto. It is now the principal channel of communication between the capital and the sea. The road leaves Rome by the Porta Portese, and for about $1\frac{1}{2}$ m. traverses the ancient Via Portuensis, when it branches off to the rt., and proceeds in a direct line over the hills of S. Antonio and Capo di Ferro to Ponte Galera, where it crosses the Galera or Acqua Sona, noticed in the journey from Civita Vecchia to Rome, near where it enters the Tiber. An uninteresting tract of flat sandy country, 5 m. in length, brings us to the ruins of *Porto*, the ancient *Portus Trajanus*, founded by Claudius and enlarged by Trajan as the great naval arsenal of Rome. The basin constructed by Claudius was circular, and formed the outer harbour; the larger basin of Trajan was hexagonal. For many centuries this remarkable undertaking has been the admiration of engineers and men of science. Pius II. and Sixtus IV. were so much impressed with its magnificence and solidity, that they were anxious to restore it to its ancient purpose. Biondo and Maffei described it as one of the wonders of Italy, and Pirro Ligorio published a plan of the ruins as they were visible in his day. The moles formed for the external defence of the harbour are still traceable, and the supposed site of the Pharos constructed by Claudius on the wreck of the ship which brought his 2 obelisks from Egypt is also pointed out; but without the assistance of a ground-plan no account of the ruins could be intelligible, and even then

much would necessarily be mere conjecture. The hexagonal basin of Trajan, called by the country-people *Il Trajano*, communicates with that of Claudius by a canal: it is not less than $1\frac{1}{2}$ m. in circumference! Volpi describes some of the mooring-posts, with their numbers, as still entire in his time. In different parts of the basin are the remains of enormous magazines, and numerous slips for building and repairing vessels; and we know no spot where extensive excavations would be productive of more valuable information regarding the naval establishments of the Roman empire. The ruins of the city of Porto are so irregular and encumbered, that it would be useless to attempt to describe them in detail: the outline of the city, the foundations of a circular temple, and some other unimportant ruins are traceable, but they present no objects of striking interest. Under the lower empire Porto was a place of considerable consequence: it was the seat of a bishopric as early as the 3rd century, and became remarkable for the martyrdom of S. Ippolito in the pontificate of S. Calixtus I. The city was enlarged by Constantine, and was for many centuries the most important position in the neighbourhood of Rome, on account of the supplies of grain which were landed there from various parts of the Mediterranean. It was besieged and captured several times during the Gothic war: in 408 it was taken by Alaric; in 455, by Genseric; in 537, by Vitiges; in 545, by Totila; in the same year it was taken by Belisarius; in 548 it was recaptured by Totila, and soon afterwards passed to the Greek emperors. In the 9th century it was seized by the Saracens, who retained it only for a few years, when the site was finally abandoned.

FIUMICINO is about $1\frac{1}{2}$ m. beyond the ruins. The road passes by the Vescovato, or castellated mansion which served as the residence of the bishops of Porto, and on which we still see the arms of Alexander VI., who restored and strengthened it. The navigation of the right branch of the Tiber was re-opened in 1612 by Paul V., and as one of the immediate

consequences of that measure a small village gradually formed at the mouth of the river, which took the name Fiumicino from the new channel, which was so called by the navigators of the Tiber. In 1825 a line of convenient houses and a good inn were erected here by the treasurer-general Cristaldi, and the Romans frequently make it the object of a day's excursion, dining at the inn and returning to Rome in the evening. The entrance to the channel of Fiumicino is very narrow and occasionally difficult: the current of the river, though deep, is extremely rapid, and it has been found necessary to protect the banks by piles for a considerable distance. The navigation of the stream was formerly a work of great labour, but the employment of steam-vessels has lately removed many of these impediments, and vessels are now regularly towed up the river to the Ripa Grande. The tower of Fiumicino, built by Alexander VI., is a large square structure five stories high, and surmounted by a beacon to point out the narrow entrance of the river.

CASTEL FUSANO.

An agreeable walk of 2 m. brings us from Ostia to Castel Fusano, the old castellated casino belonging to the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but bearing a great similarity to that celebrated forest. The casino was built in the 17th century by the Marquis Sacchetti, who was then proprietor of the district, and is one of the most curious examples of the fortified country villas of that period. In order to protect it from the incursions of the pirates it has low towers at the angles fortified with loopholes, and the staircase in the interior is little better than a ladder by which only one person can ascend at a time. On the summit of the central tower are 2 stone figures of sentinels, placed there to deceive the pirates by an appearance of protection. In spite of these indications of danger, the apartments are decorated with paintings, and

fitted up in the usual style of the Roman palaces. In the last century the property was sold by the Marquis Sacchetti to the Chigi family, who improved the pine plantations and contributed to the embellishment of the casino. In front of the house is a fine avenue leading in a direct line to the sea-shore, paved with large polygonal blocks of lava taken from the ancient Via Severiana. The casino is interesting to the scholar, as marking the site of Pliny's Laurentine villa, which he describes with so much enthusiasm. Some remains of foundations are still visible, and some inscriptions relating to the limits of Laurentum and Ostia are preserved in the cottage of the *guardiano*, and in different parts of the casino. The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly on the coast. The proper season for enjoying a residence at Castel Fusano is the spring; in summer it swarms with mosquitoes, and is not free from the effects of malaria.

Proceeding along the shore, we enter the Laurentine forest, which skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, and occasionally with wolves. As we draw near Tor Paterno it is filled with gigantic groves of the stone-pine, the ilex, the wild olive, &c., and is utterly deserted, except by the professed hunter or a few charcoal-burners, whose fires are now and then seen among the dense thickets of the forest:—

"Bis senos pepigere dies, et, pace sequestra,
Per sylvas Teucri mixtique impune Latini,
Erravere jugis. Ferro sonat icta bipenni
Fraxinus; evertunt actas ad sidera pinus;
Robora, nec cuneis et olentem scindere
cedrum,
Nec plaustris cessant vectare gementibus
ornos." *Æn.* xi. 133.

TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, a solitary tower, distant about $\frac{1}{2}$ m. from the sea, built upon the ruins of an imperial villa, and now inhabited by a

few sickly soldiers belonging to the coast-guard. The Italian antiquaries for many generations have identified this spot with the site of the famous city of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Father Latinus when Æneas landed there on his arrival in Italy, and married his daughter Lavinia. There can be no doubt that Laurentum must have stood in the vicinity of Tor Paterno; but the flatness of the ground and its proximity to the sea have led those writers who wish to apply the descriptions of the poet to the modern topography of the coast, to doubt whether Tor Paterno can be regarded as the exact locality. The "*vasta palus*" and the "*ardua mœnia*" of the 12th Æneid would doubtless indicate a city built upon an eminence overlooking an extensive marsh; and hence Professor Nibby, who examined every foot of ground for miles between Pratica and Ostia, peremptorily rejects Tor Paterno, and fixes the site at the hamlet of *Capocotta*, about a mile farther inland. There is no trace of any ruins at Capocotta, but the ground is covered with fragments turned up by the plough, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands, as we have already stated, on the ruins of an ancient villa; from the peculiarities of its construction there is reason for regarding it as the villa to which Commodus was sent by his physicians. The laurel-groves in its vicinity, from which it derived its name, were supposed to contribute to the salubrity of its climate. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent years, and was dismantled by the English cruisers during the war of 1809. The shores of Laurentum are still remarkable for the frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

"An Laurentino turpes in littore ranas,
Et satius tenues ducere, credis, accos?"

Ep. x. 37.

A road through the forest, which a carriage cannot traverse on account of the accumulations of loose sand, leads us by the ancient Via Laurentina to Rome, passing through the hamlet of Decimo. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the immense polygonal blocks have been displaced by their roots. It is much to be regretted that this road has not been kept open: the views in different parts of the forest are of the grandest character, and if the road were practicable it would be more like a continuous avenue than any other road to which it can be compared. Between Tor Paterno and Decimo we pass the ruined arches of an aqueduct of imperial times. The distance to Rome by this route is about 16 m.: there is another but longer route through Porcigliano, which falls into the high road from Rome to Ostia at the Osteria di Malafede. Before we proceed southward it will be desirable to obtain a guide at Tor Paterno, who may conduct the traveller through the forest to Pratica, 5 m. distant, as the tracks of the charcoal-burners are not always sufficient to guide him through the desolate wilderness which lies between them.

PRATICA (LAVINIUM).

[There is a small locanda here, where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with its discomfort, which is certainly not greater than he might expect to find in such a place.] Pratica is distant about 18 m. from Rome, 3 from the sea-coast, and 5 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, the daughter of Latinus, and the metropolis of the Latin confederation after the decay of Laurentum; precisely as Alba Longa afterwards became their capital when Lavinium was too small for the increasing

population. It is situated on a strip of table-land, about 650 yards long by 130 broad, and cut off from the rest of the plain by deep glens, except at the point where it is connected with it by a natural bridge of rock. The modern name is a corruption of *civitas Patrica*, or *Patras*, the names by which it is mentioned in ecclesiastical documents as early as the 4th century. We may easily recognise in this name the record of the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Æneas after he disappeared in the Numicus. Some vestiges of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains a population of about 60 souls, of whom more than two-thirds are peasants who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malaria, of whose fatal influence the countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which are valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzio, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine range, and the ridge of Monte Cimino, the cupolas of Rome, and the whole plain of the Campagna. There is a direct road practicable for carriages from Pratica to Rome: it joins the ancient Via Ardeatina near la Solfatara, and proceeds thence in a straight line, passing the chs. of the Tre Fontane and the basilica of S. Paolo. Another road, of about 10 m., leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent called the *Rio Torto*, identified by the best modern antiquaries with the classical Numicus in which Æneas was drowned. If we

follow this torrent to its junction with the sea, we shall find that it forms an immense tract of marsh, well known by the engraving in the duchess of Devonshire's beautiful edition of Annibale Caro's translation of the *Æneid*. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

"Corniger hanc cupidis rapuisse Numicius undis
Creditor et stagnis ocoluisse sulis."

Fasti, iii. 647.

On the rt. bank of this stream is the plain called the Campo Jemini, in which the antiquaries place the site of the great sanctuaries of ancient Latium, the grove of Pater Indiges, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. That part of the Campo Jemini which is nearest to the Torre Vajanica was excavated in 1794 by the late duke of Sussex, when several important sculptures were brought to light, among which was a statue of Venus in Greek marble. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum. The classical tourist will not fail to observe that the cottages which he will pass throughout this district are constructed in the tent-like form described by Virgil.

ARDEA,

6 m. from Pratica, still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:—

"Locus Ardea quondam

Dictus avis, et nunc magnum manet Ardea
nomen."

Æn. vii. 421.

[There is a small wine-shop at Ardea where travellers may obtain refreshments; but the best plan is to procure an order from the Cesarini family at Rome, which will procure accommodation in their castle.] Ardea occupies the crest of a lofty rock of tufa, distant 4 m. from the sea, and insulated by deep natural ravines except at one point,

where it is united to the table-land by a natural isthmus, in which 3 deep ditches have been cut. The rock on which the modern village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the baronial mansion of the dukes of Cesarini, to whom the country around belongs. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but the malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern village we may trace some highly instructive fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, irregularly put together without cement, and are certainly to be classed among the earliest examples of this kind of construction. Ardea, as the capital of Turnus, is conspicuous in the wars of the *Æneid*: it is remarkable also for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto at the ch. of Santa Procula, and is joined by the cross-road from Pratica at the Solfatara, whence it proceeds to Rome by Tre Fontane and S. Paolo.

Leaving Ardea, we descend the valley of the Rio Felice to the seashore, and after crossing the stream of the Fonte della Moleta arrive at a large tower called the Tor di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies through dense but picturesque forests of oak and ilex, here

and there interspersed with cork-trees and myrtles.

PORTO D'ANZIO (ANTIUM),

16 m. from Ardea, the representative of the celebrated city of Antium, the capital of the Volsci, and one of the most important ports of Imperial Rome. There is a small inn where travellers may find tolerable accommodation. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius by the epithet "most splendid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:—

"A goodly city is this Antium: City,
'Tis I that made thy widows; many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me
not,
Lest that thy wives with spits, and boys with
stones,
In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, lower down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The 2 moles constructed by Nero still remain, a fine example of imperial architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana; and stand, like all the ancient moles of which we have any record, upon arches. One of them is 2700 ft. in length, the other 1600: they enclosed an immense basin, nearly as

broad as the length of the largest mole. A pharos is supposed to have stood on the insulated rock at the southern entrance of the harbour. About the close of the 17th century Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier at rt. angles with the eastern mole, and filled up the open arches of the Roman construction. The result, as might have been anticipated, was the rapid deposit of sand, which has accumulated to so great an extent that both ports are now useless except for vessels of small burthen. Beyond this we see beneath the Villa Borghese the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would prevent the silting up; but it has only added to the evil, and the magnificent harbour is now completely ruined. The old tower and fortifications were dismantled by the English cruizers during their operations on the coast in the war of 1813. Porto d'Anzio was an important station intermediate between Gaeta and Leghorn, and it was considered necessary to destroy it in order to prevent its affording shelter to the small craft of the enemy. Sundry projects have recently been proposed for restoring the Port of Anzio, and converting it into a refuge harbour, so much required on this part of the coast; it has also been lately suggested to connect it with Rome by a railway, joining the branch of the Pio Latina, which will pass near Boville, below Albano.

The ruins of ancient Antium have not been thoroughly explored, and some high mounds seen on entering the town probably conceal interesting fragments which may still be brought to light. The only ruins of the Volscian city now visible are some remains of the walls, in the quarter called the Vignaccie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the Volscian city stood on the rocky eminence above the shore, while the town which arose under the Roman emperors was situated on the sea-side. Near the entrance of the town, on the

rt. hand, we have a fine ruin of imperial construction, supposed to be the villa of Nero: it is immediately opposite the modern barracks. It consists of several rooms and baths, which still retain their mosaic pavement and their painted walls. The villa appears to have been of great extent, but its chief interest is derived from the large number of works of art which have been found among its ruins. The Apollo Belvedere was found here in the time of Julius II.; the Borghese Gladiator was discovered about a century later. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Sacred Serpent from Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace has commemorated in the beautiful ode in which he invokes the favour of the goddess for the projected expedition of Augustus to Britain:—

“O Diva gratum quæ regis Antium,
Præens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos.”
Od. I. xxxv.

The modern village and harbour of Porto d'Anzio belong to Prince Borghese, whose villa stands upon the acropolis of the Volscian city. The climate is considered good, and during the winter and spring nothing can be more delightful as a residence. The beautiful scenery of the neighbourhood affords abundant occupation to the artist, and the lofty and well-wooded banks which bound the coast effectually protect it from the N. winds. Besides the Villa Borghese the town contains a villa belonging to the Menacci family. The view from the tower of the Villa Borghese is extremely fine: on the l. it commands the line of coast towards Nettuno and the Circæan promontory; further inland the eye ranges along the Volscian mountains, studded with picturesque villages, among which may be recognised Norba, Sermoneta, and Sezza. On the N.E. we see the well-known localities of the Alban mount; first we recognise Velletri, with the hills above Palestrina and Rocca di

Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi and Monte Cavi; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, and the other villages in the neighbourhood, which the traveller will hardly require to be particularised. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipani, who were lords of Astura in the 13th century: it bears the arms of Innocent X., of the Pamfili family, who repaired its outworks about the middle of the 17th century. The fortress was partially restored by Pius VII. as a prison.

Porto d'Anzio is 35 m. from Rome. There are 2 roads: one leading in a direct line through the forest to Carroceto and Fonte di Papa, at the foot of the hill of Corioli, and falling into the high road from Rome to Albano at Frattocchie; the other passing through Ardea, and already described. The direct route in its passage through the forest is not a regular road, but a mere track for the country carts: the immense quantity of loose sand and the abundance of mosquitoes add seriously to the annoyances of the journey, and without a guide it is extremely difficult to recognise the line of route in many places where it is crossed and re-crossed by the tracks of the charcoal-burners.

NETTUNO,

about 2 m. E. of Porto d'Anzio, with a small inn where travellers will find beds. This is the largest town on the coast of Latium, although the population is not more than 1000 souls. It is generally supposed that it marks the site of Ceno, the ancient port of Antium, mentioned by Dionysius; but on examining the coast it is difficult to imagine the necessity which could induce the Volscians to form a harbour at this spot, when their own promontory at Antium must have afforded more effectual shelter and better accommodation, long before the Roman mole, or even the Roman fleet, had an existence. In fact there appear

no good grounds for assigning to the Ceno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct objects. The whole coast between Porto d'Anzio and Nettuno is covered with ruins of Roman villas. The first object which attracts attention at Nettuno is the fortress founded by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated, and is only tenanted by a few soldiers employed in the service of the coast-guard. The town with the immense territory which bears its name belongs to the Borghese family, who purchased it in 1831 from the Camera Apostolica for 400,000 scudi. It contains a few antiquities, fragments of columns and capitals, the remains probably of the Temple of Neptune, from which it is supposed to have derived its name. The traveller will be more interested with the picturesque costume of the women, which differs altogether from that of the other villages of Latium, and is quite Oriental in its character. The common tradition tells us that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested this coast of Italy in the 8th and 9th centuries.

ASTURA,

7 m. from Nettuno. The road proceeds along the sea-coast, and is very interesting. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; beyond it we cross a branch of the same torrent called the Rio di S. Rocco, and farther on the Foglino. Beyond this we see numerous ruins of Roman villas and baths, which continue all the way to Astura. This classical village is built on the extremity of a peninsula, to which the ancients gave the name of the *Insula Asturæ*. A lofty tower, visible from all parts of the coast, stands upon its highest point, and is built on the ruins

of an ancient edifice supposed with great probability to be the villa of Cicero. He describes it in his letters to Atticus as situated in the sea: *Est hic quidem locus amœnus, et in mari ipso, qui et Antio et Cirœiis aspicere possit.* The illustrious orator embarked here when he fled from the proscription of the triumvirate. The island of Astura, as early as the 12th century, was the stronghold of the Frangipani family, from whom it passed successively to the Gaetani, Conti, Orsini, and Colonna. The tower, built in the 15th century on the supposed foundations of Cicero's villa, includes within its walls the vaults of the Frangipani fortress, the melancholy scene of an act of treachery which has made the name of Astura and that of the Frangipani infamous in Italian history. In 1268, after the fatal battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge at Astura in order to secure his safety by flight. Jacopo Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles of Anjou, by whom he was basely executed in the great square of the Carmine at Naples.

Close to Astura is the stream of the same name, mentioned by Pliny; and below the village are the remains of the ancient mole, constructed, like that of Antium, upon arches. Travellers who intend to proceed southward will probably be indisposed to traverse the long succession of sandy dunes and pestilential swamps which spread between the sea and the immense forests of the Pontine marshes for a coast-line of 24 m.: they may therefore embark at Astura for Terracina, visiting the Circean promontory on their way. For a description of this classical headland, and of Terracina, see the Handbook for Southern Italy, p. 71.

EXCURSION TO THE ETRUSCAN CITIES OF CERE, TARQUINII, VULCI, TUSCANIA, &c.

We shall conclude our account of the environs of Rome with a sketch

of an excursion to the sites of those cities of ancient Etruria which have not been noticed in the 1st Part of the Handbook of Central Italy. Civita Vecchia may be considered the central point for the traveller during this excursion. We have reserved our account of these sites for this place, because it seldom happens that travellers, on arriving at that port, and particularly if they are visiting Italy for the first time, are prepared to make so important a digression from their route. They would also, in many instances, enter upon the tour without that preliminary information so necessary to appreciate the antiquities. A visit to the Museo Gregoriano, to the Museo Campana, and to the other Etruscan collections in Rome, will prepare the tourist for this excursion more completely than any descriptions in books, and make the journey much more interesting.

The traveller who has explored the route from Florence to Rome by Siena, as described in the 1st Part of this Handbook, will no doubt have visited Volterra, one of the most instructive Etruscan cities in Central Italy; and he may have made an excursion from Viterbo to the cavern-sepulchres of Castel d'Asso, Norchia, and Bieda, and have explored the sites of Sutri and of Veii on the same route. On the road from Florence by Perugia he will have had an opportunity of examining the walls of Cortona, the Etruscan remains at Perugia, and the ruins of the fortified city of Falerii near Civita Castellana. If he have traversed the central road from Perugia to Montefiascone by Città della Pieve and Orvieto, he will doubtless have examined the remains of the capital of Porsena at Chiusi. These interesting cities are better known and more accessible than those we are about to describe, but they are not more interesting or instructive. The cities which may be made the object of an excursion from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Tarquiniî, Vulci, Tuscania, &c.* If the traveller should not har-

visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii on his way. As many of these places have no inns, the traveller should not fail to furnish himself with introductions at Rome either to the resident proprietors, or to the learned ecclesiastics who have zealously laboured to illustrate their respective localities, and are always ready to extend their assistance to strangers. It is scarcely less necessary to carry a small stock of provisions, particularly if the traveller intend to make any digressions from the high road. Those persons who have either not had time or opportunity to study the Etruscan collections at Rome will derive every information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella dizione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before leaving Rome on this interesting excursion. Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria' will also convey much useful information on a region to which she first called the recent attention of English travellers. The two first works contain valuable maps and plans which add greatly to their utility.

The road from Rome to Civita Vecchia is described under Rte. 25 in the Handbook of Central Italy. Those who are disposed to linger by the way must make Cervetri, Palo, or Civita Vecchia the resting-place for the first night: it is, however, possible to proceed from Rome to Corneto in one day, without stopping at Civita Vecchia. The first Etruscan antiquities which occur are at *Monterone*, a mile before reaching Palo, where some remarkable tumuli, opened in 1838 by the duchess of Sermoneta, may be examined: they have been noticed in our description of the route from Civita Vecchia to Rome, p. 171, and present nothing which calls for a more detailed notice than has been there given.

CERVETRI (AGYLLA, CÆRE), 27 m. from Rome (*Inn*: the house of Pacifico Rosati, a vetturino, clean and obliging;

but travellers had better carry their own provisions. The best guide to the tombs is S. Passegieri, tobacconist in the Piazza, who keeps the keys of the locked tombs). The road to this classical city turns off from the high post-road about 4 m. beyond Monterone, after crossing the Sanguinera torrent, and is practicable for light carriages. Cervetri is the representative of a city whose antiquity carries us far beyond the Etruscans, to a period at least 13½ centuries anterior to our era. It is the Agylla of the Pelasgi and the Cære of the Etruscans, and is celebrated as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, it is remarkable that Herodotus, Lycophron, and all the Greek writers before the Augustan age, call it Agylla, and all the Latin writers call it Cære, except when the poets introduce the more ancient name for the sake of the metre. The Agylla of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it were not previously founded by the Siculi. Dionysius mentions it as one of the chief cities of Etruria in the time of Tarquinius Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation *χαῖρε*, with which the Lydians on their invasion were hailed by the Pelasgi from the walls. From its wealth and importance it became, as Cære, one of the 12 cities of the Etruscan League; and Strabo mentions it as the only city of Etruria whose citizens abstained from piracy from a strong sense of its injustice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent here for safety with the perpetual fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which the antiquaries derive the etymology of the word ceremony (*cæremonia*). In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it had preserved scarcely any vestige of its ancient splen-

dour. It appears, however, from inscriptions still extant, and especially from one of remarkable beauty on Carrara marble, preserved in the Studj at Naples, that Cære obtained great popularity in the time of Trajan for its mineral waters, called the *Aquæ Cæretanæ*: they are still in some repute under the name of the *Bagni di Sasso*, and are situated about 4 m. W. of Cervetri. In the middle ages the town was the seat of a bishopric, and is mentioned as such in ch. documents as late as the 11th century, when it had considerably declined. It appears to have remained in comparative obscurity until the beginning of the 13th century, when the new settlement of *Cere Nuovo* was founded, and the present name of *Cervetri* was applied to the ancient site. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsini. It was sold by them in 1674 to the Ruspoli family, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led 1000 men from it to the assistance of Turnus, is still applicable to the locality:—

"Haud procul hinc saxo incolitur fundata
vetusto

Urbs Agyllinæ sedes, ubi Lydia quondam
Gens bello præclara jugis insedet Etruscis."

Æn. viii. 478.

It stands on a long strip of table-land, isolated on all sides, except towards the W., by perpendicular precipices which are not less in some places than 50 feet in height. On the western side an artificial cutting completed the natural strength of its position. The modern village of Cervetri is supposed to occupy the site of the ancient Acropolis: it is a miserable village of 200 souls, with a Gothic gateway, and a large deserted palace of the Ruspoli family, on whose eldest son it confers the title of prince of Cervetri. The city of ancient Cære was not less than 4 or 5 m. in circuit, and covered the whole table-land beyond the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturini and Orsini surrounded Cervetri with fortifications, built of large blocks of tufa taken from

the ancient walls, which are of rectangular masonry; considerable remains of these walls are still visible on the western side of the hill opposite the Necropolis. The 8 gates may be traced, with 2 roads leading to them; one a paved road to Veii, the other leading to Pyrgos, now Santa Severa, on the coast, the ancient port of Cære. The hill of the Necropolis, now called the *Banditaccia*, is divided from the town by a small stream called the *Ruscello della Madonna de' Caneti*; its surface is excavated into pits and caverns; and its cliffs are excavated in ranges of tombs, which are at once representations of houses and of a city also. There are no architectural façades, but many of the tombs of the *Banditaccia* are surmounted by tumuli. In 1829 the attention of the antiquaries was directed to the tombs of this Necropolis, by the great number of curious remains which were brought to light by the researches of Monsignore Regulini, the archpriest of the town, and by General Galassi. The extraordinary tomb which bears their name, and which will be described presently, was discovered in 1836; several others of very great, and in some respects unique, interest, were brought to light in 1845, and a still larger number in 1846. As the latter are first met with in the survey of the site, we shall briefly indicate them before we describe the Regulini-Galassi tomb:—1. The first is a large square tomb with a flat roof, supported by 2 square pillars, and rows of niches for bodies both in the walls and in the benches which surround them. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the solid rock, by the side of one of the sepulchral couches. It is sometimes called, from this circumstance, the *Grotta della Sedia*, though there are other tombs which have an equal right to the title. 3. Tomb called the *Grotta delle Sedie e Scudi*, from containing 2 arm-chairs and footstools carved out of the solid rock, and 2 shields similarly carved on the wall above them. The form of this tomb is precisely that of an ancient house with a vestibule.

and 5 chambers. 4. *Grotta del Trilino*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead, with a skull at the head of each compartment. It contains bas-reliefs of a wild boar and a panther, and its walls are painted with representations of a banqueting scene, which have greatly suffered from damp. The few heads which are now visible are very beautiful, and perfectly Greek in character. 5. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 6. A tomb with painted couches, containing three large sarcophagi of alabaster; one of them temple-shaped, and the other 2 having on their lids recumbent figures, with lions at their feet, like the monumental effigies of the middle ages; the drapery of the figures and the style of execution show an antiquity much more remote than the Etruscans. 7. A tomb divided into 3 portions by fluted pillars with richly carved capitals; at the end of the central portion is a deep recess approached by a flight of steps, in which is a sepulchral couch of solid rock, with cushions at its head: on this couch still remain the skulls of its 2 occupants, who were evidently male and female. 8. *Tomb of the Tarquins*, discovered in 1846, a tomb of 2 chambers; the outer one leading by a flight of steps to the second and larger one, called by the peasantry, from the number of the inscriptions, the "*Grotta delle Iscrizioni*." This chamber is 35 feet square, with 2 square pillars in the centre, and is surrounded by double benches. The upper portion of the walls is hollowed into oblong niches for the dead. On different parts of the walls and benches the name of Tarquin, or TARCHNAS, occurs nearly 40 times, thus proving beyond all doubt the Etruscan origin of that celebrated family. 9. *Regolini-Galassi Tomb*, discovered in 1836 by the Monsignore and General whose names it bears. It is supposed to have been originally surmounted by an immense mound, the base of which was surrounded by a wall with sepulchral chambers for persons of

inferior rank. It is a long and narrow chamber, 60 feet long, with sides and roof vaulted in the form of a Gothic arch with a square top, and so formed by gradually hewing away the horizontal courses of rock to a smooth surface, precisely as we see at Arpino and other Pelasgic cities of Latium, thus proving an antiquity prior to the use, if not to the discovery, of the arch. This long vaulted chamber is divided into 2 portions by a doorway of the same form. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funeral-car; a small bronze tray on 4 wheels, supposed to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several articles of funeral furniture, suspended from a recess in the roof by bronze nails; and about 3 dozen earthenware figures, supposed to be the Lares of the deceased. On the doorposts of the inner chamber hung vessels of silver; from the vault and sides of the entrance were hung bronze vessels, some bearing the name of "*Larthia*;" and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments ever discovered in a single tomb in modern times, and evidently occupying the positions which they had assumed when the body they once adorned had crumbled into dust. The richness and abundance of these wondrous specimens of ancient manufacture in gold have suggested the probability that the occupant of the chamber was a princess. All the ornaments, bronzes, and vases discovered in this tomb have been removed to Rome, and now form the most interesting features of the Gregorian Museum; they are placed on the circular revolving table in the large hall of the Museo Etrusco of the Vatican. There is, therefore, nothing remaining for the traveller to see but the remarkable architecture of the chambers, which the constant accumulation of rubbish is fast rendering inaccessible. The discovery of this tomb has led to a great deal of antiquarian speculation,

into which it would be unprofitable to enter: it will be sufficient for us to state that Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in war. 10. About a mile from this tomb, on the southern side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Cav. Campana in 1845, and kept under lock and key, in order to preserve its furniture and fittings exactly as they were discovered. This tomb is divided in 3 compartments by pilasters: on the roof of the first is the singular fan-light ornament which always indicates a high antiquity; in the second are 2 sepulchral couches of solid rock, on which still remain the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some earthen pans and jars complete the furniture of the tomb; in the third, on a bench of rock, are several jars of various sizes. 11. A mile from this tomb, in a spot difficult of access, is another tomb covered by a tumulus, and reached by a passage of approaching stones. It contains in one of its chambers an arm-chair and foot-stool, cut out of the solid rock; and in another was found the skeleton of a horse. 12. Near at hand is another tomb, also covered by a tumulus, called the *Grotta Torlonia*. It is approached by a long passage in the hill side, terminating in a chamber with pilasters of Greek character; beneath this chamber is the tomb, which we enter by a flight of steps. Like many other tombs we have described, this is divided into 3 compartments, which contained no less than 54 sepulchral couches. Though the tomb had evidently been plundered in ages past, even of its vases, the bodies of the dead, when it was first opened a few years back, were found reposing on these couches, but they soon crumbled into dust under the influence of the atmosphere.

Ceri Nuovo, a small baronial village
Rome.

of 70 souls, is picturesquely situated on a hill of tufa. It was founded, as we have remarked above, in the 13th century. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Rienzi. In the 15th century it belonged to the Orsini of Anguillara, who built there a new fortress in 1470. It afterwards passed to the families of Cesi, Borromeo, and Odescalchi. It has also some tombs in its vicinity, but they contain nothing to call for a detailed description.

The site of *Pyrgos*, the ancient port and arsenal of Cære, is placed by the antiquaries at Santa Severa, situated on the coast, on the l. of the high road to Civita Vecchia. See *Handbook of Central Italy*, Part I., p. 171.

CORNETO (TARQUINII),

12 miles from Civita Vecchia. [The Casa Moirano at Corneto is clean, and affords very tolerable quarters. The Palazzaccio, formerly very dirty, is said to be improved; it was formerly the palace of Card. Vitelleschi, and will be hereafter noticed for its architecture.] The road follows the coast-line, and is generally in good order. The ground it traverses is heath-land, covered with dwarf cork-trees, myrtle, and lentiscus, and much frequented by the wild boar and roebuck. The road crosses the Mignone about midway between the 2 towns, and after leaving Taccone di Mezzo on the rt. proceeds almost in a straight line to Corneto. On the coast, on the l. hand, between the mouths of the Mignone and the Marta, Torre Clementina, a small custom-house station, is a conspicuous object. The hills on the rt. of the road abound in wild boars, which afford excellent sporting during the winter.

Corneto, an episcopal city of about 4000 souls, rose in the middle ages from the ruins of the Etruscan city of Tarquinii, whose site is about 1½ m. distant. Corneto was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong probably to a much earlier period. The first

bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth bishop the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place where Gregory XI. landed when he brought back the Holy See from Avignon to Rome. The city stands on a lofty hill overlooking the Mediterranean, and from all parts of the coast it is a picturesque and imposing object. The old Gothic cathedral of the 9th century, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now deserted: it is remarkable for its fine dome, and for a doorway with a round arch formerly covered with mosaics: on each side of the door are some Latin inscriptions, recording the names of the bishops of Tarquinii, prior to the change of diocese. In the aisle, forming a step, is a marble slab, inscribed with the words "Larth. Velchas Thuiceau," in Etruscan characters. The lofty tower is still surmounted by one of the 4 statues of horses which were found among the ruins of Tarquinii, and placed at the angles of the tower. The other 3 were struck down by lightning when the cathedral was injured in 1810. Many of the private houses and chs. of Corneto are ornamented with marbles and columns from the ancient city, and are interesting as affording a good example of Italian Gothic. The large palace of Cardinal Vitelleschi, now the inn called the Palazzaccio, presents some fine and characteristic details of the domestic Gothic architecture of the 15th century. The Palazzo Comunale contains some frescoes illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus, an assumption of antiquity to which Corneto has no kind of pretension. Among the private palaces may be mentioned the P. Bruschi, with its charming gardens and antiques liberally thrown open to the inhabitants; the P. Falzacappa, containing a small

museum of antiques found among the ruins in the neighbourhood; and the collections of Cav. Manzi, most of which are, we believe, for sale. One of the convents of nuns contained the remains of the mother of Napoleon, and Cardinal Fesch, who died at Rome, until they were recently removed to Ajaccio, in Corsica.

The site of *Tarquinii* is about $1\frac{1}{2}$ m. from the modern city, by a road practicable only on foot or horseback. It occupies a flat table-land still called *Turchina*, and is surrounded by lofty precipices throughout nearly its entire circuit. At the two extremities of the hill were formerly two towers called *Civitella* and *Castellina*; the latter is occupied by a deserted convent. Nothing now remains of the ancient and once magnificent city but some foundations of walls at the highest part of the hill, built of parallelograms of soft stone, in the massive style of Etruscan masonry, and a very remarkable tomb, sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The position of 6 gates may be recognised: from that on the S. side a paved road leads to *Monterozzi*, the ancient *Necropolis*. *Tarquinii* was the religious, if not the political metropolis of ancient Etruria. It was founded nearly 1200 years before the Christian era by *Tarchon*, who assisted *Aeneas* against *Turnus*. *Demaratus* of Corinth settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son was called *Lucumo*, a name which he exchanged for that of *Tarquinius Priscus* at the suggestion of his wife *Tanaquil*, when he migrated to Rome. The fact is interesting, not only in reference to the early history of Rome, but because the names of *Lucumo* and *Tanaquil* are of frequent occurrence in inscriptions found among the sepulchres.

A deep and broad valley separates the rocky hill of *Turchina* from that of *Monterozzi*, the ancient *Necropolis* of *Tarquinii*. This hill is one of the most instructive monuments of Etruria, and

is alone sufficient to repay the labour of the journey. Its surface is covered with an extraordinary collection of tumuli, amounting in number to many hundreds, exclusive of the painted tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface now presents only a number of shapeless mounds overgrown with shrubs, or the open pits leading to the painted sepulchres. It is from these tombs that the Etruscan student has derived the greater part of his acquaintance with the religious customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last century, by Mr. Byres, an Englishman resident at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until Lucien Buonaparte purchased the principalities of Canino and Musignano, and gave an impulse to the work by his own most interesting researches. The great discoverer has been Signor Avvolta, who considers that the Necropolis extended over 16 square m., and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than 2,000,000. Of the tumuli on the surface of the Monterozzi, nearly all which are perfect enough to be examined appear to have had a base of circular masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "Mausoleo," and is built of hewn blocks of travertine nearly 2 feet in length. The interior is worthy of examination on account of its vaulted roof terminating in a square head. Among these tumuli in 1823 Signor Avvolta discovered the virgin tomb which first directed the attention of European archaeologists to Corneto. On digging into the tumulus for stones to mend a road, he broke into the sepulchre of an Etruscan Lucumo or prince. "I beheld," he says, "a warrior stretched on a couch of

rock, and in a few minutes I saw him vanish, as it were, under my eyes, for, as the atmosphere entered the sepulchre, the armour, thoroughly oxidised, crumbled away into most minute particles; so that in a short time scarcely a vestige of what I had seen was left on the couch. Such was my astonishment, that it were impossible to express the effect upon my mind produced by this sight; but I can safely assert that it was the happiest moment of my life." Of the objects found in the tomb, the bronze lance and javelins were rusted into one mass; and the golden crown was so fragile that all but a small portion, which passed into the hands of Lord Kinnaird, perished on its way to Rome. It would be out of place in a work of this kind if we were to describe in detail the objects which have been discovered in the other tombs: most of them have passed into the great museums of Europe, or into private collections, and many have been already noticed in our account of the Etruscan museums at Rome. Even the tombs, if their names be not changed by the different ciceroni, are not always shown to travellers in the same succession, so that the student must necessarily depend more upon the intelligence of his local cicerone than upon any descriptions in books. The principal painted tombs, however, are kept locked by order of government, and the custode who holds the keys, Agápito Aldanesi, of the Piazza Angelica, shows them to travellers in the following order. It is almost unnecessary to say that the traveller who wishes to obtain more than a passing knowledge of the tombs must visit them with Mr. Dennis's volumes in his hand. I.—*Grotta della Querciola*, discovered in 1831, one of the largest and most magnificent of all the tombs of Tarquinii, although much injured by damp. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of the Vatican, and a coloured engraving of them is given in Mrs. Gray's work,

though she has mistaken their purport. II.—*Grotta del Triclinio*, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c., form a valuable illustration of Etruscan manners. On one of the walls is a lively representation of a dance, in which the arms and hands appear as if playing the castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum. III.—*Grotta del Morto*, discovered in 1832, a small tomb, remarkable for a painting representing a young girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic gestures. Over the woman's head is the name "Thanaueil," over the old man's is the name "Thanarsaia," and over the third man is the name "Enel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent the funeral dances and other ceremonies. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum; and an engraving of them is found in Mrs. Gray's book, though, unfortunately, the colouring is incorrectly given. IV.—*Grotta del Tifone*, or *di Pompei*, discovered in 1832, one of the largest tombs, with a roof supported by a square pillar, bearing on 3 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which 8 sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompos, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the

lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-relief at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen in the hands of many of the figures, thus evidently denoting their funeral import. Mrs. Gray has given a representation of this subject in her work, but it has greatly perished since her drawing was made. The evil genius, or the Etruscan Charon, is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, and evidently representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pumpus Arnthal Clan Cechase," or *Lars Pompeius*, the son of Aruns. V.—*Grotta del Cardinale*, first discovered in 1699, rediscovered in 1760 by our countryman, Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by Micali in 1808. This tomb is the largest known; it consists of a single chamber, 54 ft. square, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are engraved in Mrs. Gray's book; and Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "*Hypogæi*." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry ham-

mers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged in recent years. VI.—*Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths: over the door are 2 panthers and 2 geese. The walls are covered with paintings in the purest style of Greek art, arranged in 2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigæ, or 2-horse chariots, making preparations for a chariot race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum. VII.—*Grotta del Mare*, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on each side of a large shell. VIII.—*Grotta del Barone*, or *Grotta Kestner*, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a woman or goddess; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples at Tarquinii. Over the door are some sea-horses and dolphins. Copies of the principal paintings are preserved in the Gregorian Museum. IX.—*Grotta Francesca*, or the *Grotta Giustiniani*, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; but they are gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace

and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes. X.—*Grotta della Scrofa Nera*, the most inaccessible of the group here described, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the painting of a banquet which is continued along the adjoining wall. Most of the figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek. XI.—*Grotta delle Iscrizioni*, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all particoloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod like a gridiron, the other a boy about to lay a fish upon a low stool, or altar, as it is considered by those who suppose the old man to be the god of chastity, and the whole scene to represent a sacrifice to him. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers. A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, &c., who appear to have just returned from a race; the forms of the horses surpass anything ever imagined by a modern horse-breeder. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave, bearing boughs of trees in his hand. These paintings, by their hard outline and exaggerated details, bear evidence of their high antiquity, and are probably the oldest which are now accessible in this locality. Almost

all the figures are naked or nearly so, and almost every one of them bears an inscription; but although the letters are still legible, the meaning of the words is either altogether unknown, or merely a matter of conjecture. Copies of the paintings are preserved in the Gregorian Museum, and in the Bronze room of the British Museum.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called *La Mercareccia*, cut out of the solid rock, and originally carved with pilasters and friezes containing figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this remarkable tomb, whose rich decorations show that it was the last home of some Etruscan prince, was covered with bas-reliefs representing, on the frieze, combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. Though this was almost an unique example of the internal sculptures of Etruscan sepulchres, it has been allowed to fall into utter ruin: and the principal sculptures have been so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of our countryman, Mr. Byres, have however preserved to us the outlines of these sculptures, and those of the paintings which covered the walls of the inner chamber. The roof of the tomb terminates in a perpendicular shaft 20 feet long, which communicates with the plain above, and originally formed, no doubt, one of the entrances to the tomb.

In the neighbouring cliffs are several ancient caverns of enormous size, with their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries from which they derived the stone for the building of Tarquinii, they are both curious and interesting, and well deserve a visit from the archaeologist.

Gravisca, the port of Tarquinii, situated at the mouth of the Marta; the

site is still marked by some remains of massive masonry.

The roads leading from Corneto to *Ponte della Badia*, the site of *Vulci*, and to *Toscanello*, the ancient *Tuscania*, are practicable only for very light carriages; so that in this, as in many other excursions in the neighbourhood of Rome, the traveller who visits the district on foot or on horseback will be much less impeded than those who are encumbered with a carriage unsuited to the nature of the country. Those who cannot ride had better provide themselves with a light carriage at *Civita Vecchia*.

PONTE DELLA BADIA (VULCI).

Travellers who visit *Vulci* had better make *Montalto* (*Locanda Cesarini*) their head-quarters, as the castle at the *Ponte della Badia* swarms with vermin, and *Vulci* is desolated by malaria after the middle of June. *Canino* is also to be avoided for the same reason. At *Montalto* they must also supply themselves with provisions, as none are to be obtained elsewhere. *Vulci* is 18 m. N.W. of *Corneto*. The road follows that from *Civita Vecchia* to *Leghorn* (described in *Rte. 25* of *Handbook of Central Italy*) as far as *Montalto*, when a branch road of 6 or 7 m., practicable for light carriages, strikes inland along the valley of the *Fiora* to the *Ponte della Badia*, and the castle which adjoins it. This castle, a Gothic fortress of the middle ages, with towers and battlements, forms a picturesque object in the approach. It is situated on the precipitous banks of the *Fiora*, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. It is now garrisoned by a few soldiers and custom-house officers, and is one of the frontier stations on this side of the Papal States. The bridge, which seems to form part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above,

are as evidently Roman; so that we may at once regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long ago, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch which serves to lighten the masonry on the rt. bank. About a m. below the bridge, a plateau of 2 m. in circuit, but slightly elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanus after the fall of Tarquinius; but scarcely any remains are now visible, and of those there are very few fragments which are not Roman, and of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land country on both banks of the Fiora; that on the l. bank is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "Il Pelago." The first excavations were made as recently as 1828, and in the course of a few months the late Lucien Buonaparte, prince of Canino, brought to light, within a space of about 4 acres, no less than 2000 vases and other specimens of Etruscan art. The brothers Campanari, and others who had land in the neighbourhood, soon joined in the search, and from that time Vulci has been an unexhausted mine of ancient art, contributing wealth to the proprietors, and enriching the museums of London, Paris, St. Petersburg, and Munich. The tombs at Vulci are, with one exception, beneath the level surface. So great has been the mercenary character of the excavators that scarcely a tomb has been opened for years which has not been filled up with earth as soon as it had been rifled of its contents, and, when those contents have not appeared to the excavator to possess great money value, they have been wantonly de-

stroyed. It is, therefore, hardly surprising that there is only one tomb now accessible in the Necropolis on the side of the Ponte della Badia, the "Grotta del Sole e della Luna," a very curious tomb of 8 chambers, with moulded ceilings and panels on the walls, all cut in the solid rock. Near this was situated the only painted tomb ever discovered at Vulci, now entirely destroyed, but the paintings of which are fortunately preserved by copies in the Bronze room of the British Museum, and in the Museo Gregoriano of the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which he found some beautiful vases, was evidently the tomb of the warrior's wife. In another tomb near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side of the river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "La Cucumella," 50 feet high, and about 600 feet in circumference, which was opened by Lucien Buonaparte in 1829, when the mound was encircled by a wall of masonry. Above this wall were discovered some small sepulchral chambers, and in the centre of the mound were found 2 towers about 40 feet high, one square, the other round, supporting several sphinxes on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing nothing more than some fragments of bronze and gold, and bearing evident proofs that they had been rifled many years before. Near this tumulus is a small low one called La Rotonda, walled round with a single course of stone, in which some very beautiful vases were discovered; and further on is another called the Cucumelletta, which was opened by Lucien Buonaparte in 1832,

and found to contain 5 chambers. At that part of the Necropolis of Vulci, westward of the Ponte Sodo, now called Polledrara, was found the extraordinary tomb, in which a bronze effigy of an Etruscan lady, and a marble effigy of another with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest were discovered. Of the many thousands of beautiful vases which have been and are still daily brought to light at Vulci, every museum in Europe, both public and private, contains so many examples that it is unnecessary to particularize them further than to say that by far the greater part of them are of Greek workmanship, and bear the artists' names which are borne by the vases of Nola and Campania.

MUSIGNANO.

In proceeding from Ponte della Badia to Toscanella, the traveller should pay a visit to this interesting château, the favourite residence of the late Lucien Buonaparte, prince of Canino, and now the property of his son, Charles Lucien, the celebrated naturalist. It is a drive of about 3 hours from Ponte della Badia. The château is a plain and unpretending building, and was formerly remarkable for its museum of antiquities found on the site of Vulci, and interesting as a specimen of an estate arranged with taste and farmed with great skill, by a man of distinguished taste and acquirements. Of late years the château has not been inhabited, and the beautiful gardens, laid out with great taste by the dowager princess of Canino, are allowed to fall into decay. Musignano was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constitutes, with Canino, the joint principality from which he derived his title as a Roman prince.

The village of *Canino* is inhabited chiefly by the workmen engaged in the neighbouring iron-works, and presents no objects of interest beyond sepulchral

excavations in the cliff on which it stands, the last traces of a city whose name has perished. There is a "Locanda" in the village, but it is both miserable and dirty.

Canino, Musignano, and Ponte della Badia, may be visited without any kind of danger from malaria in the months of April and May.

At a short distance from Canino is the mountain of the same name, which rises like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. Physically and geologically, therefore, the peak which towers over the Fiora is in every respect similar to its more classical neighbour on the banks of the Tiber. An excursion to the summit will well repay the fatigue of an ascent of about 1500 feet. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of baths and dwellings of the Roman period, probably of the time of the early Cæsars.

TOSCANELLA (TUSCANIA).

Toscanella is 15 m. from Vulci, 17 from Corneto, 16 from Montefiascone, 14 from Viterbo, and 18 from Vetralla. From Canino, Vulci, Corneto, and Viterbo, the road is practicable for the carriages of the country. There is a small inn kept by Pandolfini, which is tolerably clean and moderate, but the traveller should endeavour to provide himself with introductions to some resident family in the town. If we visit it from Corneto, the journey occupies from 4 to 5 hours, and is more easily performed on horseback than in any other way. Leaving Corneto, the road descends into the valley, winding round the base of the hill on which the town is built. It then enters on a dreary country, which offers no attraction except the picturesque mediæval towers and battlemented walls of Toscanella, which burst upon the view almost immediately after we leave Corneto. A large chamber in the rock, near which

the road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas, but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th century, when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be imagined more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The height of San Pietro, which is beyond the modern walls, was undoubtedly included within the circuit of the ancient city, and in all probability was its *Arx*. The summit is still surmounted by 8 sq. double towers of mediæval masonry, constituting a very remarkable and striking object from all parts of the surrounding country. Very little now remains of the ancient city on this summit beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath, the ruins of a circus were discovered a few years back. On the height of San Pietro is situated the *Cathedral*, a very interesting edifice in the earliest style of Italian Gothic, which is supposed to date from the 8th century. It is built of fragments of ancient buildings: the great doorway has a round-headed arch of singular richness, with a rose window and arcaded galleries above, the whole enriched with some very curious sculptures of the Trinity, angels, saints, men, devils, chimeras, beasts, birds, and reptiles of extraordinary variety and of most grotesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The Roman pillars which support the roof were evidently taken from ancient buildings. The font rests on an antique altar. From the

nave a flight of steps leads to the high altar, below which is the crypt, a highly curious and instructive fragment of the Christian architecture of the middle ages. Its 28 marble columns seem to have been collected from all kinds of buildings, of Roman as well as Etruscan origin. It is supposed to have been an ancient Roman bath, built on the foundations of an Etruscan temple. Near the cathedral is the ch. of *S. Maria*, decorated externally with fantastic sculptures similar to those of the cathedral. Beyond these ecclesiastical edifices there is nothing of any remarkable interest in Toscanella, except the house and garden of the Campanari, a family known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration and research. Signor Campanari's residence is one of the most interesting in the town, and contains some valuable tombs and other treasures discovered in the excavations. Many of these are not so easily removable as the lighter articles, which speedily find purchasers, and, therefore, they may now be almost considered as permanent fixtures on the premises. The garden, especially, is perfectly unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the fac-simile of a tomb which Signor Campanari brought to light in 1839, constructed on the exact model as to size and arrangement, and containing 10 of the 27 sarcophagi and other articles found in the original sepulchre. The figures on these coffins, both males and females, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not more particularly describe them here. On the heights opposite Toscanella, and in the cliffs of the ravines around it, we may still

trace the situation of the ancient Necropolis. The most interesting tomb now accessible is that called the Grotta della Regina, a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and communicating from one wall of the tomb to the other. Most of the Etruscan tombs of Toscanella are beneath the surface like those of Vulci.

No traveller who has not visited from some other point the wondrous cavern-tombs of Sovana, should leave Toscanella and its neighbourhood without extending his excursion to that locality. Before, however, we describe Sovana and some other Etruscan sites which must be passed on the way, it may be as well to mention, for the information of those who desire to proceed to Viterbo, that a good road from Toscanella leads direct to that city, distant about 5 hours' drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocks like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. About half way between Toscanella and Viterbo, but considerably off the road, is Castel d'Asso, with its cavern-sepulchres. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to proceed direct to Viterbo, and make Castel d'Asso the subject of a separate excursion from that town: in fact, he may advantageously make Viterbo his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood.

SOVANA (SUANA).

As this place lies within the Tuscan frontier, the traveller had better have his passport *visé* by the Tuscan Minister before leaving Rome, particularly if he intend to prolong his tour to Cosa and Orbetello. The

road is practicable for the light carriages of the country, but is more suited to the horseman or pedestrian. The distances are—from Toscanella to Ischia, 14 m.; from Ischia to Farnese, 3 m.; from Farnese to Pitigliano, 12 m.; from Pitigliano to Sovana 2½ m.; making together 31½ m.: but these will probably be increased by a detour to Castro. At Ischia the traveller may obtain accommodation at the Casa Farolfi; at Farnese there is a small osteria; at Pitigliano, which he must make his head-quarters, he will find most obliging and excellent treatment at the Casa Bertocci: at Sovana there is no accommodation. All the places we have mentioned occupy Etruscan sites, though their ancient names are either unknown or objects of conjecture. *Ischia* stands on a tongue of land between deep ravines, the sides of which are full of tombs. *Farnese* has a similar position, and is supposed to occupy the site of Maternum, a station on the Via Clodia: it contains a palace of Prince Chigi, and gives name to the Farnese family. *Castro*, which gives a title to the king of Naples, 8 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of Stalonia, on a tongue of land of marvellous beauty, surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop of the see by the duke of Farnese. *Pitigliano* stands, like the towns we have described, on a tongue of land separated from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the Porta di Sotto, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the Poggio Strozzi, are some traces of the villa of the counts Orsini, with which the peasantry associate many a romantic tale: 2 recumbent figures hewn in the rock are still called by them "Orlando and his wife." The scenery of Piti-

gliano is extremely fine, and would afford occupation to the sketchers for days together, particularly in the neighbourhood of the Cascatella. Another place of even greater natural beauty, but lying about 5 m. off the route we have laid down, is *Sorano*, an Etruscan site, the name of which is lost; it abounds in scenery of the grandest character. There is no inn there, but refreshments may be obtained at the Casa Farfanti, though there are no beds which the traveller will willingly occupy. 2½ m. from Pitigliano, as we have already stated, is the village of *Sovana*, occupying the site of the Roman city of *SUANA*, and now almost depopulated in the summer season by the deadly influence of malaria. In the year 1843 this remote and almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more varied in their character and more beautiful in their details than any which had hitherto been known throughout Etruria. The present town, which in 1833 had a population reduced by malaria to 64, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle, with its machicolated battlements, is still standing. It is the birthplace of Hildebrand (Gregory VII.), and is still the seat of a bishopric, though the malaria gives the prelate a sufficient excuse for non-residence. Travellers who have their time at their own disposal should take care, for the reasons just mentioned, to visit the locality in the winter or spring months, when they may do so with impunity. Before exploring the ravines it will be desirable to obtain some person from the village to act as guide, as the passages are in many cases intricate and dangerous: the bishop's provost will probably give the best information as to the persons qualified for this duty. The first and most remarkable tomb discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17

high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes that the portico formed a part of a much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which

offers a more fertile field for the archæologist or the explorer.

SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archæological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams. The modern village, however, is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers on terms which are reasonable considering the accommodation he affords.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridle-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction with that stream, and thence crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. From Sovana the traveller may proceed to Saturnia without returning to Pitigliano, by another bridle-path of 8 m., which fords the Fiora higher up the valley, ascends thence to S. Martino, and proceeds along the crest of the hills through Poggio to Saturnia. Those who have reached Pitigliano in a carriage will find an excellent carriage-road of 10 m. that place to *Man-* Papal dogana, beautifully a rocky height between the the Albegna, crowned with

a ruined castle, and commanding a magnificent view over the Tuscan and Papal frontiers. From Manciano another carriage-road leads to *Montemerano*, another town perched upon a rocky hill, the slopes of which are covered with olives. From this place to Saturnia the distance is 3 miles, but the road is not practicable for carriages.

Saturnia, as we have said, is situated on an isolated hill rising abruptly above the l. bank of the Albegna, at a spot where the lofty mountains which bound that stream form a vast amphitheatre around it. From whatever side we approach it, the mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous and imposing object. These fortifications are now in ruins, and effectually conceal all but 3 or 4 fragments of the ancient masonry. The most perfect and interesting of these are seen on either side of the *Porta Romana*, where they present a fine example of polygonal architecture; the blocks are of travertine, and are fitted together with a precision which is the more remarkable when the hard nature of the material is considered. The Roman pavement of the *Via Clodia*, which passed through this gate from Rome, is still visible at the gateway, and for a considerable distance beyond it. Four other Roman roads are traceable in other directions, which appear to have led to *Rusellæ*, *Siena*, *Chiusi*, and *Cosa*; the latter is particularly visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the *Porta Romana* is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and slightly ornamented with architectural mouldings and pilasters. At one end are the remains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi, if we may so term them; but nothing remains to show by what means they were covered. Within the walls there is scarcely anything of antiquarian interest; a large enclosure called the *Bagno Secco*, about 50 feet square, has

been taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some antiquities of Roman times, a pilaster with a fluted column attached, an altar bearing the name of Marcus Aurelius, another said to bear the name of Antoninus Pius, and some inscriptions, which only serve to show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt. bank of the Albegna, at a spot called by the peasantry the Pian di Palma. The tombs, which are there found in great abundance, are of ruder construction than any which are now known in Etruria, and are altogether unlike those which have been discovered in other Italian cities, whether Pelasgic or Etruscan. They bear a striking resemblance to the Druidical cromlechs of Devonshire and Cornwall, and especially to some of the sepulchral monuments which the Rev. Samuel Rowe has made known to us in his interesting work on the antiquities of Dartmoor. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3 compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the tombs are approached by a passage, 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this necropolis to connect it with the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was

given to Italy herself, we cannot hesitate in regarding these tombs as the work of the Pelasgi.

From Saturnia the traveller will, in all probability, return to Pitigliano, or proceed through Monterotondo to Orbetello. If he take the former course, it may be useful to mention that Pitigliano is 18 m. distant from the high road to Rome, at Acquapendente: if he pursues the latter course, he will find Monterotondo 27 m. from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, Handbook of Central Italy, Part I., Rte. 25.

COSA, VETULONIA, RUSSELLÆ, POPULONIA, AND VOLTERRA.

The tourist who has advanced to the Tuscan frontier from the side of Rome, in search of the Etruscan antiquities, should extend his tour along the new road recently constructed by the Tuscan government from Civita Vecchia to Leghorn. In the neighbourhood of Orbetello he will find Ansedonia, marking the site of Cosa; in the neighbourhood of Magliano he will find the site of the long-lost city of VETULONIA; near Grosseto he will see the massive ruins of RUSSELLÆ; near Piombino he will be able to explore the ruins of POPULONIA; and from the mouth of the Cecina he may proceed to VOLTERRA, thus completing in one excursion from Rome a visit to every important Etruscan site along the shores of the Mediterranean. Returning from Volterra to Rome, by the way of Siena, the traveller may make a detour to CHIUSI, and thence proceed through Città della Pieve to ORVIETO and Montefiascone and Viterbo. From Viterbo he may visit CASTEL D'ASO, NORCHIA, BIEDA, and SUTRI; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 FALERII, taking VEII on his return to Rome. All these places are fully described in the 1st part of the Handbook of Central Italy, under Rtes. 23, 26E, and 27.

INDEX.

ABEKEN.

A.

- Abeken, on the Cloaca Maxima, 85.
 Academies: Arcadian, 194, 229.
 — Archeologica, 229.
 — Filharmonica, 229.
 — Fine Arts, 227, 228.
 — Florentine, 217, 229.
 — French, 229, 241.
 — de' Lincei, 193, 229.
 — Neapolitan, 217, 229.
 — Tiberina, 229.
 Acqua Argentina, 85.
 — Felice, 83, 261.
 — Paola, 82, 93, 297.
 — Sona (Galeria), 302.
 — Vergine, 82.
 Acquasparta, card. Fra Matteo, his tomb, 128.
 Acquoria, stream, 255.
 Adam, bishop of London, his tomb, 130.
 Adrian IV., Nicholas Breakspere, the only English pope, bishop of Albano, 277; resides with Fred. Barbarossa at Tivoli, 253; his tomb, 106.
 — VI., his tomb, 137.
 Edes Penatium, 37, 50.
 Æsculapius, temple and island of, 42.
 Æsula, now Monte Affliano, 285.
 Affile, village of, 287.
 Affliano, Monte (Æsula), 285.
 Agata, S., de' Gotti, church of, 123.
 Agger of Servius Tullius, 85.
 Agincourt, Seroux d', his collection of antiquities, 190; his tomb, 135.
 Agnese, S., churches of, 123.
 Agonalis, circus, 60.
 Agostino, S., church of, 124.
 Agricola, painter, 225.
 Agrippa, his aqueduct, 82; his baths, 66, 251; his tomb, 72.
 rippina, her sitting statue, 100; her tomb, 72.
 ylla, city of, 310.

AMMANATO.

- Ainsley, Mr., his discoveries at Sovana, 323.
 Alba Longa, site of, 269.
 Albani, family of, their palace, 205; villa, 234.
 Albani, Francesco, painter, 140, 197, 206, 211, 212, 213, 220, 221, 223.
 Albano, lake of, 272; its emissary, 273.
 — town of, 276; its wines, 277.
 — Monte, 271.
 Albanus rivus, 269, 272.
 Albegna river, 24.
 Albunea, site of grove of, 211.
 Alciati, card. Francesco, his tomb, 136.
 Aldobrandini villa, 263.
 — Gen. F., his statue, 195.
 Aldobrandini Marriage, fresco so called, 188.
 Aldus, the printer, his bust, 194.
 Alengon, d', card., his tomb, 141.
 Alessandrino, card., his tomb, 138.
 Alessio, S., church of, 124.
 Alexander Severus, baths of, 70.
 Alexander III., receives the ambassadors of Henry II. on the affair of à Becket, 265.
 — VII., his tomb, 103.
 — VIII., his tomb, 103.
 Alexandri, circus, 60.
 Alfieri, the poet, his bust, 194.
 Algardi, Cav. A., his works, 103, 104, 123, 134, 142, 153, 195, 239, 241.
 Algidus, Mons, 272.
 Allegrì, Gregorio, his Miserere, 108, 109.
 Alphabet, Pælaegic, 173.
 Attempts palace, 205.
 Altieri palace, 205; villas, 276, 297.
 Alvarez, sculptor, 228.
 Amall, P., architect, 214.
 Amazon, the, of the Vatican, 167; of the Capitol, 203.
 Ameriola, polygonal walls of, 260.
 Ammanato, Bart., sculptor and architect, 145, 220, 227.

ANTINOUS.

- Amphitheatres, ancient: of Domitian, at Albano, 276; Castrense, at Rome, 59; Flavian (Coliseum), 56; Lævium, 279; of Statilius Taurus, Rome, 59; Tusculum, 265.
 Anacletus, St., founds the first oratory on the site of St. Peter's, 97.
 Anagni, town of, 288.
 Andrea, S., churches of: della Fratte, 124; al Noviziato, 125; della Valle, 125.
 Andrew, St., the head of, stolen from St. Peter's, and recovered in 1848, 102.
 — MS chronicles of, in Chigi Library, 211.
 Angelica Library, at Rome, 124.
 Angelica, Porta, 22.
 Angelico, Beato Fra Giovanni, da Fiesole, his works, 138, 178, 186, 213; his bust, 194; his tomb, 138.
 Angelo, Ponte S., 22.
 — S., in Pescaria, church of, 126.
 — S., castle of, 76.
 — S., in Pescaria, Rione of, 17.
 Anglo-Saxon pilgrims, their prophecy on the fall of Rome, 56; their quarter in the Rione Borgo, 181; the fire caused by their neglect commemorated by Raphael, 181.
 Anguillara, village and castle of, 297.
 Anicetus Probus, prefect of Rome, his sarcophagus in St. Peter's, 105.
 Anio river, 251, 255. Falls at Tivoli, 254; at Subiaco, 258.
 Anio Novus, 83, 256; Vetus, 83, 256.
 Anna Perenna, temple of, 305.
 Anticoli, village of, 258.
 Antinori, Giov., architect, 90, 241.
 Antinous, the Belvedere, statue in the Vatican, 164; the Antinous of the Capitol, 203; Bracchi Antinous, 203; bas-relief of Antinous crowned with lotus-flowers, 237.

ANTIQUITIES.

Antiquities of Rome, 24; history of their ruin, 31.
 — dealers in, 9.
 Antium, Volscian city of, now Porto d'Anzio, 306.
 Antonio Abate, S., church of, 126.
 — hill of, 302.
 Antonines, birthplace of the, 279.
 Antoninus Pius, his forum, 39; temple, 43; column, 61, 191; tomb, 77.
 Antoninus and Faustina, temple of, 42.
 Apollinaris, circus, 61.
 Apollo, temple of, at Rome, 40.
 — Belvedere, statue of the, in the Vatican, 166; found at Porto d'Anzio, 307.
 — Sauroctonos of Praxiteles, bronze statue of, 236; copy in marble, 167.
 Apollodorus, his works, 38, 62; murdered by Hadrian, 52.
 Apollonius, sculptor, his name inscribed on the Torso Belvedere, 163.
 Apostoli, SS., church of the, 126.
 Apothecaries in Rome, 7.
 Appartamento Borgia, in the Vatican, 189.
 Aqua Ferentina, scene of the death of Turnus Herdonius, 268.
 Aquæ Albula, 251.
 Aqueduct of Anio Novus, 83, 256.
 — A. Vetus, 82, 256.
 — Aqua Appia, 82.
 — A. Alsietina, 82.
 — A. Claudia, 83, 256.
 — A. Crabra, 59.
 — A. Cæretana, 311.
 — A. Julia, 82.
 — A. Marcia, 82, 256.
 — A. Tepula, 82.
 — A. Virgo, 82.
 Ara Coeli, church of the, 127.
 Mutiæ, 293.
 Arch of Constantine, 63.
 — Dolabella, 64.
 — Drusus, 64.
 — Fabius, 37.
 — Gallienus, 64.
 — Janus Quadrifrons, 65.
 — Sept. Severus, 265.
 — Titus, 66.
 Archaeological Institute of Rome, 230.
 Archives of the Inquisition, 217; of St. Peter's, 107.
 Arco de' Pantani, 47.
 — di Pino, 291.
 Ardea, Argive capital, 305.
 Ariadne sleeping, statue of, 168.

BARBERINI.

Ariosto, his portrait, 240; his bust, 194.
 Aristæas and Papias, sculptors, their Centaurs, 201.
 Armilustrum, position of the, 124.
 Arnouvy, pontifical, 192.
 Arpino, Cav. G. C. de', his tomb, 114.
 Arrone, stream, 295.
 Arsoli, village, 258.
 Art, works of, mode of forwarding, 10.
 Artena, Volscian city, 285.
 Artists' studios at Rome, 224.
 Aruns, killed in his attack on Lariccia, 278; his tomb, 277.
 Arx Albana, 270; Junonis, 259.
 Asso, Castel d', village, 322.
 Astura, village and stream, 308.
 Athlete, the, of the Vatican, 162.
 Augustus Cæsar, his forum, 39; his bust at the age of 14, 159; his statue, 193; his mausoleum, 72; columbarium of his slaves, 80.
 Aurea, S., church of, at Ostia, 299.
 Aurora, the, of Guido, 220.
 Aventine, the, 26.
 Avvolta Signor, his description of the body of an Etruscan Lucumo, 315.
 Azzurri, Signor, his discovery of the Doric arch of the Tabularium at Rome, 35.

B.

Bacchus, temple of, 42.
 Baciocco, Giam. Gaulli, painter, 125, 127, 132, 138.
 Bagni di Regina, near Tivoli, 251; di Sasso, 311.
 Baker, Eurysaces, the, his tomb, 73.
 Bambino Santissimo, in the Ara Coeli at Rome, attributed to St. Luke, 128.
 Bambocci, Michael Angelo de', painter, 223.
 Bandinucci, on the statue of Pasquin, 95.
 Banditaccia, hill of the Necropolis of ancient Cære, 311.
 Bankers at Rome, 8.
 Baptistry of Constantine, 116.
 Barbossa. See Frederick I.
 Barberini, family of, their palace at Rome, 205; villa at Rome, 85; at Castel Gandolfo, 276; palace at Palestrina, 284.
 —, card. Francesco, his portrait, 220; his tomb, 129.

BEDE.

Barcaccia fountain, 94.
 Barclay, John, his tomb, 144.
 Bardella, village, 259.
 Barigioni, F., sculptor, 104.
 Bartie, G., sculptor, 182.
 Baroccio, F., painter, 138, 142, 177, 219, 220.
 Baronino, Bart., his bust, 194.
 Baronius, card., composes his annals at Frascati, 263; autograph copy of them, 191; his inedited MSS., 143; his prayer for the preservation of SS. Nereo ed Achilles, 143; his tomb, 142.
 Bartoli, Daniele, on the measurement of the Antonine column, 62; on the discovery of the Venus de' Medici, 86; his bust, 194.
 Bartolo and Baldo, jurists, their portraits, 214.
 Bartolommeo, S., church of, 128.
 — Fra, painter, 197, 212, 214, 219, 221; his bust, 194.
 —, Ponte S., 22.
 Basilicas, ancient:—Æmilia, 36.
 — Constantine, 38, 41.
 — Fulvia, 37.
 — Julia, 37.
 — Ulpia, 38.
 Basilicas, Christian, their characteristics, 96.
 — Sta. Croce in Gerusalemme, 119.
 — St. John Lateran, 113.
 — S. Lorenzo, 121.
 — S. Maria Maggiore, 116.
 — S. Paolo fuori le Mura, 119.
 — St. Peter's, 97.
 — S. Sebastiano, 122.
 Basilio, S., monastery, 266.
 Bassano, F., painter, 135, 197.
 — J., painter, 208, 220.
 Baths, ancient, of Agrippa, Rome, 66, 251.
 — Aurelian, Vicarello, 297.
 — Caracalla, Rome, 66.
 — Constantine, Rome, 68.
 — Diocletian, Rome, 68.
 — Domitian, Albano, 276.
 — Livia, Rome, 40.
 — Nero, Rome, 40.
 — Nero and Alex. Severus, Rome, 70.
 — Paulus Æmilius, Rome, 69.
 — Titus, Rome, 70.
 Baths, modern, di Regina (sulpur), 251.
 — Vicarello, 297.
 Battle of Lake Regillus, 281.
 Battoni, P., painter, 137, 219.
 Becket, Thomas à, his church at Rome, 150; his relics, 119, 150; his festival, 150.
 Bede, the Venerable, on the Anglo-Saxon prophecy on the Coliseum, 56.

BELISARIUS.

Belisarius, his camp on the Pincian, 19; repairs the walls of Rome, 18, 20; scene of degradation, 19; of his triumphal entrance into Rome, 20; his destruction of the antiquities, 31; his occupation of Tiber, 253; captures Porto, 302.
 Bell, the Patarina, 193.
 Bell, John, anatomist, on the Belvedere Antinous, 164; on the Nozze Aldobrandini, 189; the Dying Gladiator, 202; the Antinous of the Capitol, 203. His grave, 232.
 Bellarmino, card., his tomb, 132.
 Bellini, Giov., painter, 206, 208, 220; his own portrait, 197.
 Belvedere, Cortile di, Vatican, 164.
 Bembo, card., his letters and MSS., 206; his tomb, 138.
 Benedict, St., MS. Chronicles of, 211; his monastery at Subiaco, 259; the roses in his garden, 259; his statue, 259.
 — IX., his supposed tomb, 266.
 — XIII., his tomb, 139.
 — XIV., his tomb, 106.
 Benefial, M., painter, 133, 135; his bust, 194.
 Benelli, card., his tomb, 138.
 Benfratelli, hospital of, 231.
 Benzeni, sculptor, 225.
 Beretta, F., painter, 129.
 Berettini, P., his bust, 194.
 Bergamo, C. da, architect, 134.
 Bergondi, A., sculptor, 93.
 Bernardo, S., church of, 128.
 Berni, satirist, his portrait, 240.
 Bernini, G. L., sculptor: colonnades of St. Peter's, 98, 99; pavement, 101; baldacchino, 102; monuments of Urban VIII. and Alex. VII., 103; statue of S. Bibiano, 129; of S. Teresa, 143; Scala Regia, 152; other works, 105, 114, 125, 131, 138, 140, 195, 196, 205, 210, 211, 213, 218, 228, 239, 273, 278, 285; his house, 224.
 Bernis, card. de, his tomb, 135.
 Beverley, earl of, owner of the ring of Scipio Barbatus, 163; his discovery of the temple of Diana on the Agidus, 272.
 Biagio, Messer, his portrait as Midas, in M. Angelo's Last Judgment, 155.
 Bianchini, his meridian in S. Maria degli Angeli, 137.
 Bibles: MS., in capital letters, 190; MS., Hebrew, in folio,

BOURBON.

190; MS., Latin, illuminated, 141; MS., Latin, attributed to Alcuin, 142; printed, Greek (1518), 191; Arabic (1671), 192; stamped on parchment, 139; Samaritan, 206; Hebrew (1488), 207.
 Bibulus, tomb of, 73.
 Bienaimé, sculptor, 225.
 Biga of marble, 170; of bronze, 173.
 Bigio, N. di Baccio, sculptor, 137, 138, 220.
 Bilingual inscription, 171.
 Blandusia, Fons, 260.
 Boardman, painter, 226.
 Boarium, Forum, 39.
 Bobbio, library of, 187.
 Bocca della Verità, 44, 137.
 Bodoni, printer, his bust, 194.
 Bolgi, A., sculptor, 101.
 Bolognetti family, their castle, 257.
 Bonaparte, marquis de, on the Constable de Bourbon's pillage of Rome, 74.
 Boniface VIII., his portrait, 115; seizes town of Colonna, 282; excommunicates the Colonna family, and razes Palestrina to the ground, 283; captured by Sclarra Colonna, 284; his bull relating to the jubilee of St. Peter's, 100; his tomb, 106.
 Bonosa, S., church of, 129.
 Booksellers at Rome, 6.
 Borghese, family of, their palace at Rome, 207; their villa at Rome, 238; *ib.* at Porto d'Anzio, 307; baronial mansion at Monte Compatri, 281; *ib.* at Pratica, 305; baronial castle at Santo Palo, 260; *ib.* at Olevano, 287; tower at Astura, 308; their chapel in S. Maria Maggiore, 118.
 Borgia, Appartamento, Vatican, 189.
 Borgo, Rione, 17.
 Borgognone, Padre Giacomo Cortese, painter, 125, 219, 279.
 Borromeo, card. San Carlo, his residence at Rome, 211.
 Borromini, Francesco, architect, 113, 114, 123, 125, 142, 205, 214, 217, 221, 226, 228, 264.
 Botany of the Coliseum, 58.
 Botanic garden, 227.
 Both, painter, 220.
 Bottari, Giov., his tomb, 141.
 Botticelli, Sandro, painter, 153.
 Bourbon, Constable de, his pillage of Rome, 32; ruins tomb of C. Metella, 74; injures paintings of Raphael at the Vatican, 181; steals

BYRON.

tapestries of Raphael, 176; his armour, 192; his sword, 228.
 Bovacciana, Torre, 299, 301.
 Boville, Latin city of, its ruins, 275.
 Box-trees of the Colonna gardens, 212.
 Bracciano palace, 218; lake (Lacus Sabatinus), town, and feudal castle of, 295.
 Braccio Fortebraccio da Montone, occupies Tivoli, 254; and Genazzano, 287.
 Bramante, Lazzari, his plan for rebuilding St. Peter's, 97; other works, 134, 140, 146, 156, 164, 191, 210, 212, 217, 221; his bust, 194.
 Braschi palace, 209.
 Brennus and the Gauls defeated by Camillus, 306.
 Bresca family, a privilege of, 89.
 Brescia, P. S. da, sculptor, 94.
 Breughel, or Brughel, Peter, painter, 211, 214.
 Bridges, ancient: Ponte della Badia, 318.
 — P. della Refolta, 299.
 — of Rome, 22.
 Bridges, modern. *See* Ponte.
 Brill, Paul, painter, 187, 208, 211, 218, 220, 263.
 Bronzes, hall of, at the Capitol, 200.
 Bronzes, manufacturers and dealers, at Rome, 9.
 Bronzino, painter, 213.
 Bruno, G., reports of his trial, 217.
 Bunsen, Chev., on the Roman Forum, 35, 37; temple of Minerva Chalcidica, 46; *Edes* Penatium, 50; temple of Vespasian, 53.
 Buonaparte, Lucien, first prince of Canino, his palace at Rome, 209; iron-works at Tivoli, 256; researches at Frascati, 265; at Veli, 293; at Tarquini, 315; at Vulci, 319; chateau and museum at Musignano, 320.
 Buonvicino, A., sculptor, 118, 126, 138.
 Burgess, Rev. R., on the antiquities of Rome, 35, 45, 47, 48, 53, 70.
 Burton, Rev. Dr., on the Roman Forum, 35.
 Buzio, I., sculptor, 118, 138.
 Byres, Mr., first explorer of Tarquinii, 315, 316.
 Byron, Lord, on the Roman Forum, 33; palace of the Cæsars, 39; the Caritas Romana, 45; Pantheon, 48; Coliseum, 58; column of Phocas, 62; tomb of C. Me-

BYZANTINE.

tella, 74; of Hadrian, 76; of the Scipios, 79; Tarpeian Rock, 83; fountain of Egeria, 88; Rienzi, 92; St. Peter's, 100; the Laocoon, 166; Apollo Belvedere, 167; bronze wolf of the Capitol, 195; Dying Gladiator, 202; Spada Pompey, 221.
Byzantine architecture, 119, 121, 123, 131.

C.

Cabrera, on the antiquities of Rome, 152.
Caccianiga, painter, 238.
Cacus, cave of, its supposed site, 149.
Cælia Metella, her tomb, 74.
Cælian, the, settlement of Alban colonists, 270.
Cænia, scene of the Sabine rape, 260.
Cære, Etruscan city, 310.
Cæsar, Julius, his forum, 39; villa at Nemi, 280; remains of the villa, in the Vatican, 190; scene of his death, 56; his colossal statue, 193.
Cæsars, palace of the, 39.
Cafés of Rome, 5.
Caius Cestius, pyramid of, 75.
Cajetani. *See* Gaetani.
Calabrese, Cav., painter, 126.
Calazar, Paschal, on the pastoral chair of S. Hippolytus, in Vatican, 188; Russian calendar on wood, 182; Greek, with illuminations, 190; Mexican, 190.
Calepodius, cemetery and catacombs of, 144.
Caliari, Paolo Veronese. *See* Veronese.
—, Carlo, son of P. Veronese, painter, 197.
Caligula, his tomb, 72.
Calisto, S., his convent and tomb, 141.
Camaldoli convent at Frascati, 266.
Camassel, A., painter, 116, 129.
Cambiasi, L., painter, 208.
Camillus, his capture of Tibur, 253; of Præneste, 282; of Veii, 293; of Antium, 306; his exile at Ardea, and defeat of Brennus, 306.
Campagna, the, 24.
Campana, marchese, his palace and museum, 209; his researches and discoveries at Veii, 294; at Cervetri, 312, 313.
Campanari, brothers, their re-

CAPOCOTTA.

searches and discoveries at Vulci, 319; their house and garden at Toscanella, 321.
Campi, P., sculptor, 123.
Campitelli, Rione, 18.
Campo di Annibale, on Monte Cavi, 271.
Campo Jemini, scene of the great sanctuaries of ancient Latium, 305.
Campo Marzo, Rione, 16.
Campo Vaccino, the Roman Forum, 33.
Campus Martius, 15; Sceleratus, 86.
Camuccini, baron V., painter, 116, 127, 140, 223, 241, 267.
Cancellaria palace, 209.
Candlestick, in bas-relief, on the arch of Titus, 66.
Canevari, painter, 225.
Canina, antiquary, on the Athlete of the Vatican, 162; on the Via Appia, 246; on ancient Etruria, 295, 313; his topographical map of the environs of Rome, 14.
Canino, village, 320.
—, prince of, celebrated naturalist, 293, 320.
Canova, Antonio, sculptor, his works:—the Boxers, 164; bust of Cimaroza, 194; tomb of Clement XIII., 186; tomb of Clement XIV., 127; tablet to Falleri, 127; Hercules and Lycas, 223; bust of Nero, 241; Perseus, 164; monument of Lionardo Pesaro, 136; kneeling statue of Pius VI., 102; busts of Pius VII., 161, 194; monument of the Stuarts, 104; statue of Venus (Pauline Borghese), 239; statue of Venus in Villa Mattel, 241; monument of Volpato, 126; his opinions on the Laocoon, 165; on the Apollo Belvedere, 166; discovers and restores tomb of the Servilli, 79; arranges Museo Chiaramonti, 158; presents the busts of artists to Museum of the Capitol, 194; his monument, 194; his bust, by Alvarez, 228.
Cantalupo, village of, 259.
Capalti, Cav., painter, 122, 225.
Capella Sistina, 153; Paolina, 155; di S. Lorenzo, 186.
Capitol: view from the tower, 24; piazza, 192; palace of the Senator, 193; of the Conservators, 193; Protomoteca, 194; halls of the Conservatori, 195; gallery of pictures, 197; museum, 197-203.
Capitoline, the, 26; substructions, 35.
Capocotta, 304.

CASTRO.

Cappuccini, churches of the, 129, 263.
Capranica, 285.
Caracalla, his baths, 66; circus, 60.
Caracci, Agostino, 197, 211, 221.
— Annibale, his works, 132, 133, 140, 196, 197, 208, 211, 214, 215, 220, 223, 267; his criticism on the rival works of Domenichino and Guido, in S. Gregorio, 133; his bust, 194; his tomb, 50.
— Lodovico, 197, 212, 213, 220.
Caraffa family, their feudal castle at Paliano, 288.
Caravaggio, M. A.: the Entombment, 177; the Cheating Gamblers, 221; other works, 124, 135, 140, 196, 197, 208, 211, 213, 223, 239; his bust, 194.
—, P. C. da, painter, 149, 182, 186.
Caresse, 295.
Carlo, S., churches of, 129, 130.
Carne, Sir Edw., his tomb, 134.
Carnevali, Signor, of Albano, his discovery of the hut urns of the Latin tribes, 276.
Carnival at Rome, 11.
Caro, Annibale, the poet, his bust, 194; his *Æneid*, 305; his tomb, 134.
Carriages, public, 10.
Carroceto, hamlet, 308.
Cartoni, Sig., his discovery of the Necropolis of Ostia, 300.
Casa, Giov. della, his MS., 206; his tomb, 126.
Casanata, card., his tomb, 138.
Casanatense, Biblioteca, 139.
Cascatelle at Tivoli, 255.
Casino del Papa, in the Vatican gardens, 192.
Casoni, A., architect, 129.
Cassius, villa of, 256.
Castel Fusano, 303; Gandolfo, 272; Madama, 257; d'Osa, 290.
Castelli, Benedetto, his letters and MSS., 206.
Castello, Porta, 22.
Castiglione, count Baldassare, his poem on the Ariadne of the Vatican, 168; his account of the death of Raphael, 212.
—, village, 289.
Castor and Pollux, colossal equestrian statues of, on Monte Cavallo, 91; statues of, on the steps of the Capitol, 192; their temple at Ostia, 300.
Castrense, Amphitheatrum, 59.
Castrimanium, now Marino, 267.
Castro, village of, 322.

CATACOMBS.

Catacombs of Calepodius, 144;
S. Cyriaca, 122; S. Sebastian
(S. Calixtus), 122.
Catel, painter, 226.
Cato of Utica, his villa at Monte
Porto, 281.
Catullus, his villa at Tivoli, 255.
Cavalleggeri, Porta, 22.
Cavalleri, painter, 226.
Cavallini, Pietro, painter and
mosaicist, 99, 105, 141.
Cavallo, Monte (Quirinal), at
Rome, 90, 95, 218.
Cavi, village of, 286; Rocca di,
286.
—, Monte, or Monte Albano,
271.
Ceano, village of (Cœnina), 260.
Cecilia, S., site of her house at
Rome, her tomb and statue,
130; church of, 130.
Cellini, Benvenuto, his cruci-
fixes and candlesticks in St.
Peter's, 107.
Cenci, Beatrice, her portraits,
206, 223.
— Lucrezia, portrait of, 206.
— palaces, 210; church, 210.
Ceno (Porto d'Anzio), 308.
Centauri, group of, 201.
Ceres and Proserpine, temple
of, 43.
Ceri Nuovo, village, 313.
Cervetri, Pelasgic city, 310.
Cesarini, their palace at Gen-
zano, 280.
Cetti, card., his tomb, 147.
Champollion, on the Roman
obelisks, 89, 90, 91.
Charities of Rome, 230.
Charlemagne, his statue, 99;
his verses on Adrian I., 100;
his portrait, 188.
Charles of Anjou, his statue,
193.
Charles Emanuel IV., king of
Sardinia, his tomb, 125.
Charlotte, queen of Jerusalem
and Cyprus, her tomb, 106.
Chateaubriand, erects tomb of
Poussin, 135; and of Pauline
de Montmorin, 135.
Chigi, family of, their palaces,
210, 278, 322; their casino,
303; their chapel in S. Maria
del Popolo, 140.
— Agostino, the banker,
commissions Raphael to
paint the Sibyls in S. M.
della Pace, 139, 140; embel-
lishes S. M. del Popolo, 140;
builds the Farnesina palace,
216.
Christians, early, their sepul-
chral monuments, 157; mu-
seum of their antiquities and
instruments of their torture,
188.
Christina, queen of Sweden, her
residence in Corsini palace,

CLEMENT.

212; presents library of Gus-
tavus Adolphus to the Vati-
can, 187; her autograph
papers, 213; autograph notes
on the classics, 227; her
tomb, 105.
Church, English, 7.
Churches of Rome, 123-151.
Ciacconius, Spanish antiquary,
on the Duilian column, 62.
Ciompelli, Agostino, painter,
129.
Ciociaperci palace at Rome,
211.
Cicero, his supposed allusion
to the catacombs of S. Sebas-
tian, 122; his description of
the bronze wolf identified
with that in the Capitol, 195;
his celebrated villa at Tuscu-
lum, scene of the Tuscu-
lan disputations, 264; his
villa at Antium, 306; his
villa at Astura, 309; the
parchment Codex of the
Philippics, 107; palimpsest
of the 'De Republica', 190.
Ciceroni at Rome, 6.
Cigoli, painter, 118, 133, 208.
Cimarosa, composer, his bust,
194.
Cincinnatus, his capture of
Præneste, 282.
Circuses of ancient Rome:
Agonalis, 60; Apollinaris,
86; Caracalla, 60; Flami-
nius, 60; Flora, 60; Ha-
drian, 61; Maximus, 59;
Nero, 61; Romulus, son of
Maxentius, 60; Sallust, 61.
Cista Mistica of the Kircherian
Museum, 227.
Citadels: Ostia, 299; Rome
(castle of St. Angelo), 76.
Citorio, Monte, 90, 213.
Civita Lavina, 279.
Civitella, village, 260.
Clark, Sir Jas., on the climate
of Rome, 2, 232-234.
Claude Lorraine, painter, 214,
220, 228; his house, 224.
Claude, painter on glass, 140.
Claudian family, their tomb,
73.
Claudius: his aqueduct, 83,
256; brings obelisks from
Egypt, 89, 90; inscription
from his arch, 207; embarks
for Britain, and opens har-
bour of Portus, 300, 302.
Clement, St., site of his house,
130; his church, 130.
Clement VII., his tomb, 138.
— VIII., his statue, 138; his
tomb, 118.
— IX., his tomb, 118.
— X., his tomb, 106.
— XI., his saltpetre manu-
factory in the Coliseum, 57.
— XII., his tomb, 114.

CONSTANTINE.

Clement XIII., his tomb, 106.
— XIV., his tomb, 127.
Cleves, duc de, his tomb, 137.
Climate of Rome, 2, 232.
Clivus Capitolinus, 36, 52.
Cloaca Maxima, 84.
Clodius, tribune, scene of his
death, and his supposed
tomb, 275.
Club, English, 6.
Cneius Servilius Cæpio and
Cassius Longinus, their aqued-
uct, 82.
Coghetti, painter, 226.
Coleman, painter, 226.
Coliseum, the, 56; by moon-
light, 58; its flora, 58.
Collatia, site of (?), 290.
Colle Ferro, village, 285.
Colle, Raffaele del, 156, 185,
186, 216.
Colleges:—at Frascati: Epia-
copal, 264.
— at Rome: Propaganda,
228; Romano, 227; Sapienza,
226.
Colli Farinelli, hills of, 260.
Colonna della Vergine, 118.
Colonna, town of, 281.
Colonna, family of, their palace
at Rome, 211; their rise and
connexion with Colonna and
Palestrina, 282, 283; driven
out of Italy, 283.
Colonna, Rhone, 16.
Colonnades of St. Peter's, 99.
Columbaria of Rome, 80; of
Veil, 293.
Columbus, his bust, 104.
Column of Antoninus Pius, 61.
— of M. Aurelius Antoninus,
61.
— of C. Duilius, 62, 195.
— of Phocas, 62.
— of Trajan, 62.
— of the Virgin, 118.
Columna Bellica, so called,
211; Milliaris, 192.
Comarca, statistics of the, 12.
Commodus, his tomb, 77.
Communion of St. Jerome, by
Domenichino, 180.
Compatri, Monte, village, 281.
Conca, Seb., painter, 135.
Conclaves of cardinals held at
the Quirinal palace, 218.
Concord, temple of, 44.
Conradin, betrayal of, 309.
Consalvi, card, his monument,
267; his tomb, 135.
Conservators, palace of the,
193; halls of the, 195.
Consolazione, la, hospital, 231.
Consoni, painter, 226.
Constantia, St., her tomb, 76,
131; her sarcophagus, 169.
Constantine the Great, com-
memorated by Raphael, 185;
his arch, 63; his basilica, 41;
his baths, 68; his other public

CONSTANTIUS.

works, 59, 76, 89, 97, 113, 116, 119, 122, 123, 130, 131, 133; his statues, 99, 113.
 Constantius, his statue, 192.
 Consulta, palace della, 212.
 Contl, Tor de', 92; villa, 264.
 Convertiti, palazzo degli, 212.
 Conveyances, public, 3.
 Copyists of old masters, 9.
 Corbellini, Niccolò, painter, 123.
 Cordieri, Niccolò (Il Franciosino), sculptor, 133, 138.
 Corelli, Angelo, composer, his bust, 194.
 Coriolanus, scene of his interview with his wife and mother, 262; his conquest of Bovillæ, 275; of Corioli, 279; of Labicum, 282; his vow at Antium, 306.
 Corioli, city of, now Monte Giove, 279.
 Cornelius Balbus, his theatre, 54.
 Cornelius, painter, 224.
 Corneto, town, 313.
 Cornufelle, lake of, 281.
 Correggio, his Marriage of St. Catherine, 197; the Danae, 208; other works, 178, 214, 223, 259; his bust, 194.
 Corsini, family of, their palace, 212; chapel in St. John Lateran, 114.
 —, card Neri, his tomb, 114.
 Corso, the, 15.
 Cortona, Pietro da, his façade of S. M. in Via Lata, 142; other works, 129, 130, 133, 139, 143, 197, 205, 211, 214, 218, 273, 285; his house, 223.
 Corvinus, Matthias, his MS. breviary, 190.
 —, Messalla, his tomb, 248, 275.
 Cosimati, Deodati, mosaicist, 137.
 —, Giov., mosaicist and sculptor, 139.
 —, Jacopo, mosaicist, 241.
 Cosimato, S., convent of, 257.
 Cosimo e Damiano, SS., church of, 131.
 Cosmate, Giov., sculptor, 118.
 Costaguti, palace, 213.
 Costanza, S., church of, 131.
 Councils general, 115.
 Crawford, sculptor, 225.
 Cremera river, 292.
 Crescenzo, Nomentano, his tomb, 144.
 Crescimbeni, Mario, his tomb, 137.
 Crivelli, Carlo, painter, 178.
 Croce, Santa, in Gerusalemme (basilica), 119.
 Cromlecha, Druidical, tombs resembling, 325.

DOVE.

Cucumella, la, tumulus, 319.
 Cupid of Praxiteles, 159, 199, 236.
 Curia: of Augustus, 37; Hostilia, 37; Julia, 37; Pompey, 56.
 —, Innocentiana, palace of the, 213.
 Curtius, bas-relief of his leap, 195.
 Cusani, card., his tomb, 147.
 Cypresses planted by M. Angelo, 137.
 Cyriaca, Sta., site of her house, 139.

D.

Dalmatica worn by the emperors, 107.
 Daniel, M.S., Septuagint, 211.
 Dante Alighieri, his bust, 194; portrait, 240.
 Danti, Padre Ignazio, his frescoes of maps, 175.
 Decimo, hamlet, 304.
 Decrees of the Inquisition, collection of, 217.
 D'Hancarville on the tomb of Aruns, 277.
 Demaratus of Corinth, 314.
 Demosthenes, his statue, 161.
 Dennis, George, on the localities of Veii, 292.
 Desgodetz, his work on the antiquities of Rome, 47, 69, 149.
 Dessoulavy, Thomas, English landscape painter, 225, 255.
 Devonshire, duchess of, her excavations in the Roman forum, 62; her edition of the Æneid of Annibale Caro, 305.
 Diana, temples of, 272, 278; grove of, 281.
 Digentia, now village of Licenza, 259.
 Diligences, 4.
 Diocletian, his baths, 68.
 Dionysius of Halicarnassus, on the history of Agylla and Cære, 310; on the Circus Max. at Rome, 59; on the bronze wolf of Rome, 195; on the antiquity of Saturnia, 324; on the site of Veii, 291; MS. of his 'Antiquities,' 211.
 Discobolus of Myron, in the Vatican, 170; a repetition of it in Massimi palace, 217.
 Divus Rediculus, temple of, 44.
 Dogana at Rome, 43.
 Dolabella, arch of, 64.
 Dolci, Carlo, 208, 213.
 Dome of St. Peter's, 101, 107.

ENTOMBMENT.

Domenico, S., his olive-tree, 149.
 Domenichino: the Communion of St. Jerome, 180; Chase of Diana, 208; Cumæan Sibyl, 208; frescoes at Grotta Ferrata, 266; his own portrait, 207; other works, 125, 129, 130, 133, 135, 136, 141, 143, 147, 149, 197, 211, 213, 215, 218, 219, 220, 239; his busts, 194, 267.
 Domine quo Vadis, church of, 122.
 Domitian: tomb of his family, 19; his stadium, 60; his baths, 70; his triclinium, 274; his villa and amphitheatre, 276.
 Donatello, D., sculptor, his bust, 194.
 —, Simone, sculptor, his bronze doors of St. Peter's, 100, 114.
 Doria family, their palace, 213; villa, 276.
 —, Andrea, his portrait, 214.
 Dosio, sculptor, 134.
 Drawing, teachers of, in Rome, 8.
 Drawing materials, dealers in, 8.
 Drusus, his arch, 64; his tomb, 72; statues of his family, 203.
 Duilius, C., consul, his column, 62, 195.
 Dunbar, painter, 226.
 Durand, G., bishop of Mende, his tomb, 139.
 Dürer, Albert, 206 (?), 213, 221, 223.
 Dutens on the discovery of the body of Scipio Barbatus, 163.
 Dying Gladiator, the, of the Capitol, 202.

E.

Eastlake, Mr., on the tomb of Raphael, 50.
 Egeria, fountain and valley of, at Rome, 87; fountain of, at lake of Nemi, 280.
 Egyptian Museum of the Vatican, 175.
 Elagabalus, builds portico of baths of Caracalla, 67.
 Elgin and Ægina marbles, casts of, 203.
 Emperors, Hall of the, at the Capitol, 200.
 Empire, ruins of the, 29.
 Engravers of cameos, &c., 8.
 —, copper, and engravings, 9.
 Engravings, collection of, at the Vatican, 190.
 Entombment of Christ, the, by Raphael, 207.

ERCOLA.

- Ercola, painter, 226.
 Esquiline, the, 26.
 Este, d', villa, at Tivoli, 256.
 Estouteville, card. d', 124, 263, 299.
 Etruscan sites and buildings :
 at Albano, 278 ; Cervetri, 310 ; Corneto, 313 ; Cosa, 325 ; Monterone, 310 ; Pittigliano, 322 ; Ponte della Badia, 318 ; Rome, 83, 84, 85 ; Saturnia, 324 ; Sovana, 322 ; Tuscanella, 320 ; Veii, 290 ; Vulci, 318.
 — jewellery, 172, 209, 228.
 — museums. *See* Museums.
 Eudoxia, wife of Valentinian III., 146.
 Euryaces, the baker, his tomb, 73.
 Eustachio, S., Rione of, 16.
 Evangelista, F., painter, 127.
 Excursions from Rome, 246.

F.

- Fabbrica, Porta, 22.
 Fabia, Latin city, 270.
 Fabii, camp of the, at Veii, 291.
 Fabius, arch of, 37.
 Fabretti, Raphael, on the trophies of Marius, 87 ; on the Iliac Table of the Capitol, 199 ; his tomb and monument, 139.
 Fabris, Cav., sculptor, 225 ; his casts from the skull and hands of Raphael, 50 ; his design for the monument of Tasso, 144 ; arranges Museo Gregoriano, 194.
 Fagan, Mr., his discovery of the bust of the young Augustus, 300 ; of the Gany-mede of the Vatican, 300 ; the Minerva, Antinous, and other statues, 301.
 Fair of Grotta Ferrata, 267.
 Falconieri palace, 214 ; villa, 264.
 Falleri, his monument, 127.
 Falls of the Anio at Tivoli, 254.
 Fanum Vacunæ, 259.
 Farnese, village, 322.
 —, family of, their palace, 214 ; villa, 40.
 —, Gen. Alessandro, his statue, 195.
 Farnesina palace, 216.
 Fasti Consulares of the Capitol, 196 ; Sacri, 223.
 Faun of the Capitol, 201 ; of Praxiteles, 162, 168, 203, 236.
 Faunus, supposed site of the Oracle of, 259.
 Fea, Abate, librarian of Chigi

FLOWER.

- palace, 211 ; on the mosaic of Palestrina, 284.
 Ferentina, Aqua, site of the, 264.
 Ferie Latinæ, scene of the, 271.
 Ferri, Ciro, painter, 122, 123, 136 ; his tomb, 141.
 Fesch, card., his late gallery at Rome, 214.
 Festivals : of the Annunciation, 139.
 — St. Antony (blessing the animals), 126.
 — the Artists, 12.
 — Sta. Bonaventura, 127.
 — S. Carlo Borromeo, 130.
 — the Carnival, 11.
 — Exaltation of the Cross, 136.
 — Sta. Francesca Romana, 132.
 — S. Ignatius, 132.
 — St. John Lateran, 115.
 — Infiorata at Genzano, 280.
 — Last Day of the Year, 132.
 — Sta. Maria Maggiore, 118.
 — Madonna di Buon Consiglio at Genazzano, 287.
 — St. Mark, 136.
 — October, 12.
 — St. Peter's, 108.
 — S. Pietro in Vincoli, 147.
 — the Pratone on Monte Genaro, 260.
 — the Presepio in Ara Coeli, 128.
 — St. Thomas Aquinas, 139.
 — St. Thomas à Becket, 150.
 — the Tre Ore and Sette Dolori, 125.
 — washing the Feet of the Pilgrims, 151.
 Flammengo, Giov., painter, 220.
 — (François du Quesnoy), sculptor, his statue of St. Andrew, 101 ; of S. Susanna, 138 ; tombs, 137.
 Fidenæ, 295.
 Fieschi, card. Guglielmo, his tomb, 122.
 Fiesole. *See* Angelico.
 Filareta, A., sculptor, bronze doors of St. Peter's by, 100.
 Finelli, Carlo, sculptor, 225.
 Finocchio, village, 288.
 Flora, river, 318, 324.
 Firenze, palazzo di, 217.
 —, Marco di, painter, 187.
 Fluminio, village, 302.
 Flaminus, his circus, 60.
 Flavian amphitheatre (Coliseum), 56.
 Flaxman, his opinion of the Torso Belvedere, 163.
 Flight into Egypt, of Claude, 214.
 Flora, circus of, 60.
 Florus on the site of Veii, 291.
 Flower festival of Genzano, 280.

FRANCIS.

- Fogliano river, 308.
 Folchi, engineer, 255.
 Font, baptismal, in St. John Lateran, 116.
 Fontano, Carlo, architect, 61, 99, 105, 113, 116, 118, 135, 140, 187, 203, 210, 213, 223, 263.
 —, Domenico, of Como, architect, 88, 89, 90, 93, 94, 218.
 Fonte della Moleta, 306 ; di Papa, 308.
 Formello, Fosso di, stream, 292.
 Fornarina, the, her portrait by Raphael, 206 ; by Giulio Romano, 213, 240.
 Forsyth, his remarks quoted, 44, 48, 69, 93, 94, 102, 129, 146, 235.
 Fortino, Monte (Ariena), 285.
 Fortuna, temples of, at Palestrina, 284, 285 ; Muliebris at Rome, 262 ; Virilis, 45.
 Fortune, the, of Guido, 228.
 Forum of Antoninus, 39.
 — of Augustus, 39.
 — Boarium, 39.
 — of Julius Cæsar, 39.
 — of Nerva, 38.
 — Ollitorium, 39.
 — Romanum, 33.
 — of Trajan, 38.
 Foschi, painter, 239.
 Fosso di Formello, 292 ; de' due Fossi, 291 ; dell' Isola, 292 ; del Pino, 292 ; Osterio del, 290, 292.
 Foundling hospital of Rome, 230.
 Fountain, ancient, of Egeria, at Rome, 87.
 — Egeria, at Nemi, 280.
 — Trophies of Marius, 87.
 Fountain, modern, dell' Acqua Felice, 94.
 — della Baccaccia, 94.
 — del Campidoglio, 94.
 — of the Farnese palace, 94.
 — of the Monte Cavallo, 95.
 — Paolina, 93.
 — of the Piazza Navona, 93.
 — in the piazza of St. Peter's, 94.
 — of the Ponte Sisto, 94.
 — delle Tartarughe, 93.
 — di Trevi, 93.
 — del Tritone, 93.
 Francesca Romana, S., her church and tomb, 131.
 Francesco, S., his church and apartments at Rome, 132 ; his miracle at Subiaco, 259.
 Frangipani family, their attack on Gelasius II. in S. Prassede, 147 ; their castle at Olevano, 287 ; their tower at Porto d'Anzio, 308 ; their stronghold at Astura, 309.
 Francis I. of France, his letter to M. Angelo, 105, 138.

FRASCATI.

- Frascati, town, 262.
 Fraser, Dr., on the hospitals of Rome, 230.
 Frattocchie, scene of the fatal quarrel between Milo and Clodius, 275, 308.
 Frederick I. (Barbarossa), dislodges the Colonna, and ruins the mausoleum of Augustus, 72; his coronation, and subsequent retreat to Tivoli, 253.
 Frederick II., his MS. treatise on hawking, 191.
 Fredis, Felice de', discoverer of the Laocoon, 165; his tomb, 128.
 Freeborn, Mr., British consul at Rome, 8.
 French, the, at Rome (1817), their excavations, 44, 57.
 — (1849), their siege operations, 21, 144, 145, 146, 149, 220, 222, 242.
 Führich, painter, 241.
 Fusano, Castel, casino and pine-forest, 303.

G.

- Gabil, city, 288; lake of, 290.
 Gabina, or Lapis Gabinus, 35.
 Gaddi, Gaddo, painter, 117.
 Gaetani fortress, 75.
 Galassi, General, his researches at Cervetri, 311.
 Galen, his house on the Via Sacra, 38.
 Galera, deserted town, 295; river, 302.
 Galileo, his letters and MSS., 206; official reports of his trial, 117; founds the Acad. de' Lincei, 229; his bust, 194.
 Galleries (public) of pictures: at the Capitol, 197; at the Lateran, 204; at the Vatican, 177.
 — (public) of sculpture: at the Capitol, 199; of the Candelabra, at the Vatican, 175; of sepulchral inscriptions, *ib.*, 157; of maps, *ib.*, 175; of statues, *ib.*, 167.
 Gallicano, S., hospital of, 231.
 Gallenus, his arch, 64.
 Gandolfo, Castel, village and papal palace, of, 272.
 Garampi, card., his researches at Tarquinii, 316.
 Garbo, Raffaellino del, painter, 138.
 Gardens, of the Colonna palace, 212; of the Pal. Pontificio, 219; of the Vatican, 191; of the Villa d'Este, at Tivoli, 256; of the Villa Pamfil-

GIROMETTI.

- Doria, 242. Botanic garden, 227.
 Garofalo, Benvenuto, painter, 178, 197, 207, 214, 220, 221.
 Gates. *See* Porta.
 Gelasius II., attacked by the Frangipani in S. Prassede, 147.
 Gell, Sir William, his discovery of the site of Alba Longa, 269; his remarks on the lake of Albano, 273; on the localities of Veil, 291, 292.
 Genaro, Monte, ascent of, 260.
 Genezzano, town and castle of, 286; village, 259.
 Genius of the Vatican, statue, 167.
 Genseric, his capture of Porto, 302.
 Genzano, town, 279.
 George, St., MS. Life of, with miniatures by Giotto, 107.
 George IV. of England, his presents of casts from the Elgin and Agina marbles to Pius VII., 203; his portrait, 204.
 Gerdil, card., his tomb, 130.
 Germanicus, his tomb, 72.
 Gesù, church of, 132.
 Geta, his name on the arches of Sept. Severus obliterated by Caracalla, 65.
 Ghetto, the, at Rome, 14.
 Ghezzi, Pier Leone, painter, 264.
 Ghiberti, Lorenzo, his bust, 194.
 Ghirlandajo, his bust, 194.
 Giacomo, S., hospitals of, 230, 231.
 Gibbon, the historian, conceives the idea of the 'Decline and Fall' in the church of Ara Coeli, 128; his remarks on the ruin of the Coliseum by the Farnese princes, 215; on the Spada Pompey, 222.
 Gibson, John, sculptor, 224.
 Gilles, Pierre, his tomb, 135.
 Gignignani, G., painter, 116, 279.
 Giordano, L., painter, 239.
 Giorgetti, A., sculptor, 122.
 Giorgio, S., church of, 132.
 Giorgione, painter, 208, 211, 221.
 Giotto: the Navicella of St. Peter's, 99; portrait of Benedict VIII., 115; design for tomb of the Savelli, in Ara Coeli, 128; other works, 107, 132, 138; his bust, 194.
 Giovanni, Porta San, 20.
 Giovanni, S., churches of, 113, 133.
 — e Paolo, church of, 133.
 Girandola, the, 78.
 Giraud palace, 217.
 Girometti, artist in pietra-dura, 8; his cameos in the Vatican, 190.

GREGORY.

- Gtulla Stemma, her monument, 250.
 Giulio Romano, employed in the rebuilding of St. Peter's, 97; other works, 107, 137, 139, 148, 151, 156, 180, 185, 186, 196, 197, 204, 208, 210, 211, 216, 220, 240, 263; his bust, 194.
 Giuseppe, S., church of, 133.
 Giustiniani family, their palace, 217.
 —, cardinal, rebuilds Sta. Prisca, 148.
 Gladiator, the Dying, in the Capitol, 202.
 Golden Rose, consecration of the, 119.
 Goldoni, the dramatist, his bust, 194.
 Gonsalvus, card., his tomb, 118.
 Gonzago, S. Lodovico, his tomb, 134.
 Gordian, his villa, 289.
 Gori, on the Roman Columbaria, 81.
 Gothic architecture, 114, 115, 116, 120, 124, 127, 262, 296, 313, 314, 318.
 Gott, sculptor, 225.
 Government of Rome, 13.
 Gozzadino, card., his tomb, 126.
 Grano, Monte del, sepulchral tumulus in which the sarcophagus of the Capitol and the Portland Vase were discovered, 262.
 Gravicca, site of, 318.
 Gray, Mrs. Hamilton, her work on the sepulchres of Etruria, 316.
 Gregorio, S., church of, 133.
 Gregoriopolis, name of Ostia in the 9th century, 299.
 Gregory, S., Nazianzen, MS. copy of his Homilies, 190; his tomb, 106.
 —, St., I., pope (the Great), his stone breviary, 101; his vision on the tomb of Hadrian, 76; site of his family mansion, and his chapels on the Caelian, 133; his episcopal chair, 143, 149.
 — II., inscription recording his donation to the Church, 100.
 — IV., builds present town of Ostia, 299.
 — VII. (Hildebrand), scene of his coronation, 147; his birthplace, 321.
 — XI., transfers the papal palace from the Lateran to the Vatican, 151, 203; his monument, 131.
 — XIII., his statue, 193; his tomb, 106.
 — XIV., holds the conference of Zagarolo, to revise

GREGORY.

- the Vulgate, 288; his tomb, 106.
 Gregory XV., his tomb, 134.
 — XVI., abbot of S. Gregorio, 134; arranges the Vatican Gallery, 177; founds the Museo Gregoriano for Etruscan and Egyptian antiquities, 170; converts the Lateran palace into a museum, 203; his bust, 172; his tomb, 104.
 Grotta Ferrata, village and monastery, 266; its Greek MSS. transferred to the Vatican, 187.
 Grotte Vaticane, St. Peter's, 106.
 Guercino: the Persian Sibyl, 197; Sta. Petronilla, 197; Aurora, 240; other works, 124, 142, 147, 177, 208, 210, 211, 212, 213, 214, 220, 221, 222, 223, 228, 240, 268.
 Guerra, architect, 124.
 Guidi, Alessandro, his tomb, 144.
 —, Domenico, sculptor, 118, 123, 125.
 Guido Reni: the Archangel Michael, 129; the Crucifixion, 134; Hope, 147; portrait of Beatrice Cenci, 206; Fortune, 228; other works, 130, 133, 135, 142, 143, 151, 177, 210, 211, 212, 215, 218, 220, 221, 223, 263, 268, 197, 219.
 Guiscard, Robt., burns and ruins Rome, 31; ruins the Coliseum, 56; ruins tomb of Augustus, 72.
 Gustavus Adolphus, his library presented to the Vatican, 187.

H.

- Hackney carriages at Rome, 10.
 Hadrian, his circus, 61; his mausoleum, 76; temple of Venus and Rome (from his own designs), 52; his bust, 237; his villas, 251, 286.
 Halls (Capitol Museum): Hall of Bronzes, 199; of the Dying Gladiator, 202; of the Emperors, 200; of the Faun, 201; of Inscriptions, 198; of the Philosophers, 200; of the Sarcophagus, 198.
 — (Vatican Museum): Hall of Animals, 167; of the Bigs, 170; of Busts, 168; Circular Hall, 168; of the

HORSE.

- Greek Cross, 169; of Masks, 168; of the Muses, 168.
 Hamilton, Gavin, painter, 239; his discoveries, 170, 300.
 Hannibal, his attack on Tusculum, 264; camp on the Alban hill, 271; reconnoitre of Rome from Præneste, 282.
 Haussier, painter, 226.
 Helena, the empress, St., founds basilica in Rome, 119; her tomb, 76; her sarcophagus, 169.
 Henry IV. of France, pillar commemorating his conversion, 119.
 — VIII. of England: dedication copy of his De Sacramentis, with autograph signature, 190; letters to Anne Boleyn, 190; letter to the Count Palatine, 211.
 Heraclius, his residence in the palace of the Cæsars, 39, 41.
 Hercules, temple of, 45.
 Herculid, scene of their defeat by C. Aquilius Tuscus, 286; their territory, 287.
 Hills, the seven, of Rome, 25.
 Hippodrome of the Palatine, 41.
 Historical houses at Rome, 223.
 Hobhouse, Sir John, on the bronze wolf of the Capitol, 196; on the Spada Pompey, 222.
 Holbein, Hans, 208, 213, 214.
 Holstenius, Lucas, Pasquin's witticism on, 96; his books in the Angelica Library, 124; determines the site of Veli, 292; his tomb, 137.
 Honorius, 19, 77, 119.
 Horace, on the wines of Albano, 277; on the Algidus, 272; on Digentia, 259; on the victories of Drusus, 64; on the Fabrician bridge, 22; on the Fons Blandusius, 260; on the temple of Fortune at Antium, 307; on the temple of Diana on the Algidus, 272; on the site and baths of Gabii, 289; on Lariocia, 278; on Munatius Plancus, 261; on the charms of Præneste, 283; on his Sabine farm, 259; on the history and beauty of Tibur, 253; on Ustica, 260; on the temple of Vesta, 54; on the Via Sacra, 38; site of his grave, 71.
 Horatia, her reputed tomb, 80.
 Horatii and Curatii, supposed tombs of, 248.
 Horatius Cocles, his heroism on the Sublician bridge, 23.
 Horse, the bronze, of the Capitol, 200.

ISOLA.

- Hospitals, 230.
 Hotels in Rome, 1.
 Houdon, his statue of S. Bruno, 136.
 Hounds, 11.
 Houses of remarkable persons, Bernini, 224; Pietro da Cortona, 223; Poussin, 224; Raphael, 223; Rienz, 91; Sweynhelm the printer, 224; the Zuccari, 224.
 Howard, card., 150; his tomb, 138.
 Hunting, 11.
 Hut urns found at Albano, 171, 276.
- I.
- Ignatius, St., his martyrdom, 56; church of, 134; tomb, 132.
 Iliac table, 199.
 Illuminations of St. Peter's, 107.
 Imhoff, sculptor, 225.
 Ingrea, painter, 150.
 Innocent II., his mosaics, 141.
 — III., crowns Peter of Arragon, 144; entertains him at the Vatican, 151; his tower, 92.
 — IV., founds the university of Rome, 226.
 — VIII., his tomb, 104.
 — X., destroys city of Castro, 322; made by Guido the Lucifer of his picture of the Archangel Michael, 129; his bronze statue, 195; his portraits, 213, 214; his tomb, 123.
 — XI., his tomb, 104.
 — XII., his ecclesiastical college, 217; his hospital, 231; ruins port at Porto d'Anzio by making the new harbour, 307; his tomb, 105.
 — XIII., his tomb, 105.
 Inquisition, palace of the, at Rome, 217.
 Inscriptions, Hall of the, at the Capitol, 198.
 Institute, Archæological, at Rome, 230.
 Internment, ancient modes of, 80.
 Ippolito, S., martyr, bishop of Porto, his church and tomb at Ostia, 302.
 Irish convent at Rome, 134; seminary, 123.
 Iron-works of Canino, 320; of Tivoli, 256.
 Ischia, village, 322.
 Isidore, St., his church, 134.
 Island of the Tiber, 42.
 Isola Farnese, 290, 295; Sacra, at Ostia, 301.

ISOLE.

Isole Natante, 251.
Italian, teachers of, 8.

J.

Janiculum hill, 27.
Janus Quadrifrons, arch of, 65.
Jerusalem, conquest of, commemorated on the arch of Titus, 66.
Jews in Rome, 14; their burial-ground, 59.
Jewellers in Rome, 9.
Joanna, queen of Aragon, her portrait, 214.
John, St., supposed scene of his martyrdom, 21.
— Lateran, basilica, 113.
Jonah, the, of Raphael, 141.
Joshua, Greek MS. history of, 190.
Jubilee of St. Peter's, 100.
Julia Stemma, monument of, 250.
Julian aqueduct at Rome, 82.
Julius II., history of his monument by M. Angelo, 146; induces M. Angelo to paint the Sistine chapel, 153; brings Raphael to Rome, 181; purchases the Apollo Belvedere, 166; resides in the Colonna palace, 211; his portrait, 213; his tomb, 105.
— III., saves the Spada Pompey, 221.
Junius Bassus, his sarcophagus, 107.
Juno, statues of: the Juno of the Capitol, 203; the Ludovisi Juno, 240.
—, temples of: Gabina at Gabil, 189; Matuta at Rome, 45; Sospita at Lanuvium, 279.
Jupiter, temples of: Capitolinus at Rome, 46; Feretrius at Rome, 46; Latiaris on the Alban mount, 271.
Juturna, lake of, 85.
Juvenal, on the Mamertine prisons, 84; on the fountain of Egeria, 88; on the beggars of the hill of Genzano, 279.

K.

Kauffmann, Angelica, her tomb, 125.
Keats, John, the poet, his tomb, 232.
Kestner, Chev., his researches at Tarquinii, 317.
Kingly period, ruins of the, 27.
Kircher, Father, his museum in Coll. Romano, 227; re-

LAWRENCE.

marks on the obelisk of the Piazza Navona, 90; on the Solfatara, 251.
Koelman, painter, 226.
Kriton and Nicolaos, their Caryatid in Villa Albani, 236.

L.

Labicum, Latin city, 281.
Laboureur, sculptor, 135, 160, 239.
Lactantius, Sweynhelm's edition of, 258.
Lacus Albanus, 272; Nemonensis, 280; Regillus, 282; Sabatinus, 297.
Ladislaus, king of Naples, his siege and capture of Ostia, 299.
Lago Morto, 296.
Lakes: of Albano, 272; Bracciano, 295; Cornufelle, 281; Gabil, 282; Nemi, 280; di Tartaro, 250.
Lancellotti palace, 217.
Landini, Taddeo, sculptor, 93.
Lanfranco, Giov., painter, 118, 125, 126, 133, 206, 213, 218; his tomb, 141.
Lante palace, 217; villa, 240.
Lanuvium, Latin city, 279.
Lanzi: on the frescoes of the Sistine chapel, 153, 154; on the works of Beato Angelico, 186; P. da Cortona, 129, 205; Domenichino, 125, 132, 134, 149; Giotto, 100; Guido, 129, 134; Luti, 127; Carlo Maratta, 136; Michael Angelo, 154; Seb. del Piombo, 145; Raphael, 156, 179, 184; Sicciolante da Sermoneta, 127; Pierino del Vaga, 135; Daniele da Volterra, 150.
Laocoon, the, of the Vatican, 165.
Lapo, Arnolfo di, his tomb of Boniface VIII., 106.
Laquais-de-place, 6.
Laricia, town of, 278.
Lascaris, John, of Constantinople, his tomb, 122.
Last Judgment of Michael Angelo, 154.
Lateran Palace and Museum, 203; gallery, 204.
Latin Confederation, scene of the general assemblies, 268.
Latina Porta, 20.
Laurentum, ancient capital of Latium, and the Laurentine forest, 303.
Lava quarries, 75.
Lavinium, Trojan city, 304.
Lawrence, St., scene of his martyrdom and tomb, 121.

LORENZO.

Lawrence, Sir Thos., his portrait of George IV., 204.
Le Gros, Pierre, sculptor, 113, 125, 132.
Lenotte, his borings of the Cloaca Maxima, 85.
Lente, river, 324.
Leo X., Pasquin's witticism on his election, 95; his excavations in baths of Titus, 71; collects MSS., 187; builds Sapienza college, 225; his statue, 195; his tomb, 138.
— XI., his tomb, 104.
— XII., his picture gallery, 152; his tomb, 103.
Lepsius, Dr., on the Pelasgic alphabet in the Vatican, 173.
Letters, conveyance of, 7.
Liberato, S., church of, 297.
Liberius, pope, 117.
Libraries (public): Angelica, 124; Barberini, 206; S. Calisto, 141; Chigi, 211; Collegio Romano, 227; Corsini, 213; S. Croce in Gerusalemme, 119; S. Filippo Neri, 142; Inquisition, 217; Minerva, 139; Sapienza, 227; Vatican, 186.
Licenza, village, 259.
Licinius, Caius, ancient tomb of, 248.
Ligorio, Pirro, architect, 98, 138, 192, 217, 256, 302.
Lincei, academy of the, 193, 229.
Linas, S., 148.
Lippl, Annibale, architect, 241.
Livia, her baths, 40; her burial-place, 72; columbarium of her Liberti, 81.
Livy, on the temple of Æsculapius, 42; on the situation of Alba Longa, 269; on the Arx Albana at Fabia, 270; on the Cloaca Maxima, 85; on the Oracle of Delphi respecting the emissary of Albano, 274; on the fountain of Egeria, 88; on the Mamertine prisons, 83; on the site of Lake Regillus, 281; on the death of Syphax, 253; on the death of Turnus Herdonius, and the Assemblies of the Latin Confederation, 268.
Local arrangement of Roman Mirabilia, 242.
Lodgings at Rome, 2.
Loggia of the Vatican, 155.
Lombardi, Carlo, architect, 131, 148.
Loracina, river, 308.
Lorenzetto, sculptor, 141.
Lorenzo, S., basilica of, 121; churches—in Damaso, 134; in Lucina, 134.

LORENZO.

Lorenzo, Porta, 20.
 Louis XVIII., 150.
 Luca, S., church of, 135.
 Lucano, Ponte, bridge and tomb of Plautius Lucanus, 251.
 Lucius Arruntius, columbarium of, 81.
 Lucretia, scene of her death, 290.
 Lucretilla, Mons, 260.
 Lucullus, villa and tomb of, 264.
 Lucumo, the Etruscan name of Tarquinius Priscus, 314.
 Ludovisi villas, 239, 264.
 Luigi, S., church of, 135.
 Luke, St., his traditional portrait of our Saviour in S. John Lateran, 116; the Santissimo Bambino in Ara Coeli, 128; Madonnas, 118, 124.
 Lumsden, on the measurements of the Antonine column, 61.
 Lunatic Asylum, 230.
 Lunghezza, village and castle of, 290.
 Lunghi, Martino, architect, 128, 139, 142, 205, 207, 220.
 —, Onorio, architect, 130.
 Lutatius Catulus, his tabularium at the Capitol, 35.
 Luther, Martin, his MSS. in the Vatican, 191.
 Luzzano, villa di, and columbarium, 81.

M.

Macdonald, sculptor, 224.
 Machiavelli, on the baths of Tusculum, 265.
 Madama palace, 217; villa, 240.
 Maderno, Carlo, architect: fountains of St. Peter's, 94; nave, vestibule, and façade of St. Peter's, 98, 99; Barberini palace, 205; other works, 118, 125, 138, 140, 143, 210, 218, 219, 273.
 — Stefano, sculptor, statues by, 130, 134.
 Madonna, churches of the, 268, 287.
 Madonnas, pictures and statues, 118, 124, 137, 141, 142, 143.
 Maffei, archaeologist, on the Dying Gladiator, 202.
 Magliore, Porta, 20.
 Mahon, Lord, on the monument of the Stuarts in St. Peter's, 104.
 Mal, card., palimpsest discovered by, 190.

MARIUS.

Maini, sculptor, 114, 123.
 Majano, Giuliano da, architect, 223.
 Malafede, osteria, 298, 304.
 Malaria: at Ardea, 306; Galliera, 296; Isola, 295; Ostia, 299; Pratica, 305; Rome, 233; Saturnia, 324; Sovana, 323; Vulci and Canino, 318.
 Mallepostes, 3.
 Mamachi, Padre, his tomb, 138.
 Mamertine prisons, 83.
 Mammaea, mother of Alex. Severus, 250.
 Manciano, town, 324.
 Mandela, Sabine village, 259.
 Manlius Curtius Dentatus, his aqueduct, 82.
 Mantegna, Andrea, painter, 179, 223; his bust, 194.
 Manutius Paulus, his tomb, 139.
 Maps, gallery of, in fresco, 175; maps of Rome, 14.
 Maraldi, astronomer, 137.
 Maranna river, 59, 261.
 Marano, village, 258.
 Maratta, Carlo, painter, 116, 125, 130, 132, 133, 136, 138, 140, 181, 216, 220, 223, 264, 273; his tomb, 136.
 Maratti, F., sculptor, 113.
 Marcellina, la, valley, 260.
 Marcello, S., church of, 135.
 Marcellus, his theatre, 54; his tomb, 72.
 Marchi, painter, 226.
 — Padre, on the Kircherian Museum, 227.
 Marchioni, Carlo, architect, 139.
 Marco, S., church of, 136.
 Marcus Aurelius Antoninus, his column, 61; his equestrian statue, 192; his birthplace, 113; events of his life represented in bas-reliefs, 195; his burial-place, 77.
 — Aurelius Victor, builds the arch of Gallienus, 64.
 Marforio, colossal statue of, 198.
 Margherita, S., church of, 287.
 Margotti, card., his tomb, 147.
 Maria, Sta., churches of, 48, 116, 127, 136, 137, 138, 139, 140, 141, 142, 143, 286.
 Marini, Cajetano, his inscription on monument to Volpato, 127; arranges sepulchral inscriptions and terracottas in the Vatican, 157, 189.
 Marino, town, 267.
 Mario, Monte, 27.
 Marius, Caius, the younger, his death, 282.

MICALI.

Marius, trophies of: fountain 87; sculpture, 192.
 Mars, temple of, 47.
 Martial, on the frogs of Laurentum, 304.
 Martignano, crater of, 297.
 Martin V., his birthplace, 287.
 Martina, S., her tomb, 135.
 Martino, S., church of, 143; his tomb, 143.
 Marcus Q. Rex, his aqueduct, 82.
 Marucelli, P., architect, 217.
 Masaccio, painter, his bust, 131.
 Massimi, palace, 217; villa, 241.
 Matilda, countess, her portrait, 191; her tomb, 105.
 Mattei palace, 218; villa, 241.
 Maury, card., his tomb, 142.
 Mausoleum of Augustus, 72.
 Maxentius, circus of, 60.
 Maximian, his baths, 68.
 Maximus, circus, 59.
 Mazarin, card., his residence, 219.
 Mazoli, architect, 150.
 Mazzolini, Lod., painter, 197.
 Mazzoni, Giulio, architect, 221.
 Mecenas, his house and gardens, 70; his villa, 255.
 Medals, cabinets of. See Museums.
 Mediæval antiquities at the Vatican, 188, 190.
 Medici villa, 241.
 —, Catherine de', 135, 217.
 —, card. Ferdinand, his excavations at Tivoli, 256.
 Melancthon, his MS. translation of the 'Christian Catechism' into German, 191; his inedited letters, 211.
 Mellini, villa, 240.
 Menecao villa, 307.
 Menelaos, sculptor of ancient Athens, his group of Orestes and Electra, 240.
 Menga, A. R., painter, 188, 237, 239; his bust, 194.
 Mentorella, Monte di, 286.
 Mercareccia, la, Etruscan tomb, 318.
 Mercury, statue of, 162.
 Mère, Madame, mother of Napoleon, her palace at Rome, 209.
 Meridian of Bianchini and Maraldi, in S. M. degli Angeli, 137.
 Meta Sudans, the, 58.
 Metastasio, his bust, 194.
 Meyer, painter, 226.
 Mezza Via, osteria di, 262.
 Mezozanti, card., his tomb, 144.
 Micali, on the Etruscan antiquities of Tarquini, 316; Vell, 294.

MICHAEL ANGELO.

Michael Angelo: his works—

In ARCHITECTURE: Dome of St. Peter's, 98; church of S. M. degli Angeli and its cloisters, 69, 136; portico of S. M. della Navicella, 139; Farnese palace, 214, 215; palaces of the Capitol, 192, 193; Porta Pia, 19; College of the Sapienza, 226; façade of Villa Medici, 241.

In SCULPTURE: head of Christ, 124; full length statue of Christ, 138; crucifixes, &c., 107; a cistern, 147; bust of himself, 196; statue of Moses, 146; Pieta in St. Peter's, 103; other Pietas attributed to him, 284; a Satyr (?), 240.

In PAINTING: the roof of the Sistine chapel, 153; the Last Judgment, 154; the Conversion of St. Paul, and the Crucifixion of St. Peter, 155; St. John preaching, 208; Christ on the Cross, 214; colossal head in charcoal, 216; an Annunciation from his design, 115; his designs for Seb. del Piombo's Flagellation and Transfiguration, 145.

His opinions on the Laocoon, 165; on the Torso Belvedere, 163; on the Pantheon, 49; his bust, by Aless. d'Este, 194; by himself, 196. Michele, S., hospital of, 231.

Michel, M. A., his account of Raphael's death, 212.

Mignone river, 313.

Milizia, on the baths of Diocletian, 69.

Milizie, Torre delle, 92.

Milliarium aureum, 36, 52; milliarium of Vespasian and Nerva, 92.

Milo, scene of his fatal quarrel with Clodius, 275; his birthplace, 279.

Minardi, painter, 226.

Mineral waters: at Cervetri, 311; at Tivoli, 251; at Veii, 293; at Vicarello, 297.

Mineralogical Museum of the Sapienza, 227.

Minerva, temples of: Chalcedica, 46; Medica, 46.

—, Medica, statue of, 162.

Miollis, Gen., his public works at Tivoli, 255.

Missilia, collection of, 227.

Mochi, F., sculpt., 101, 118, 126.

Molino, the, of Claude, 214.

Mondragone, villa, 264.

Money-changers, 6.

Monot, sculptor, 104, 114.

Montalto, village, 318.

— villa, 263.

MOSAICS.

Monte Abetone, 311.

— Affilano, 285.

— Avenhino, 26.

— Caello, 26.

— Caprino, 83.

— Carpineto, 259.

— Catillo, 255.

— Cavallo, 26, 90, 95, 218.

— Cavi, 271.

— Clitorio, 91, 213.

— Compatri, 281.

— Cornazzano, 260.

— del Corso, 287.

— Esquillino, 26.

— Fortino, 285.

— Genaro, 260.

— Glove, 279.

— del Grano, 262.

— Gianicolo, 27.

— Mario, 27.

— Musino, 293.

— Palatino, 26.

— Pennecchio, 260.

— Peschilavatori, 255.

— Pila, 272.

— Pincio, 27.

— Porzio, 281.

— Quintiliola, 261.

— Quirinale, 26.

— Ripoli, 254.

— Rocca Romana, 296.

— del Sorbo, 292.

— Tarpeia, 83.

— Testaccio, 27.

— Vaticano, 27.

— Verde, 27.

— Viminale, 26.

Montefeltro, Federico di, his library, 187; MS. biography of him, 191.

Montemerano, town, 324.

Monterone, 310.

Monterozzi, hill of, 314.

Montfaucou, on the Dying Gladiator, 202; on the ruins of Paestrina, 284.

Monticelli, castle of, 260.

Montmorin, Pauline de, her tomb and monument, 135.

Monuments of Rome converted into fortresses, 31, 32.

Monuments in St. Peter's, 103.

Morandi, painter, 140.

Morelli, architect, 209.

Morgagni, G. B., his bust, 194.

Mosaics, antique: in the Capitol, Pliny's Doves, 200; the Gladiators and others, 203; in the Vatican, Diana of Ephesus, 161; pavement from Hadrian's villa, head of Medusa, &c., 168; in the villa Albani, the School of Philosophers, 237; at Paestrina, Greek pavement, 284.

— Christian, 103, 114, 116, 117, 118, 119, 121, 124, 126, 127, 128, 130, 131, 133, 136, 137, 139, 140, 141, 143, 147, 148, 149, 150, 266.

NERI.

Mosaic manufactory at the Vatican, 191; artists at Rome, 8. Moschino, sculptor, 215.

Moses, the, of Michael Angelo, 146.

Murana, his birthplace, 279.

Muratori, historian, his bust, 194.

Murch, painter, 226.

Murillo, painter, 213.

Muro Torto, 19.

Museo Chiaramonti (Vatican), 158; Pio-Clementino, 163; Gregoriano, 170.

Museum of early Christian antiquities: Vatican, 188.

— of Egyptian antiquities: Vatican, 175.

— of Etruscan antiquities: Campana, 209; Coll. Romano, 227; Vatican, 170; Toscanella, 311.

— of Greek and Roman antiquities: Capitol, 197; Lateran, 203; Vatican, 157; Palazzo Borghese, 207; L. Lante, 217; P. Massimi, 217; P. Mattei, 218; P. Orsini, 218; P. Rospiigliosi, 219; P. Spada, 221; P. Vidoni, 223; Mus. Campana, 209; Villa Albani, 235; V. Aldobrandini, 263; V. Borghese, 238; V. Ludovisi, 239; V. Mattei, 241.

— of medals and coins: Coll. Romano, 227; Vatican, 188.

— of natural history: Sapienza, 227.

Music-teachers in Rome, 8.

Musical academy, 229.

Musignano, chateau, 320.

Musino, Monte, 293.

Muti palace, 218; villa, 262.

Muzio, his MS. biography of duke F. di Montefeltro, 191.

Myron, antique copy of his Discobolus, 170.

N.

Nardini, his work on the pyramid of Calus Cestius, 75; on the so-called statue of Commodus, 194; determines with Holstenius the site of Veii, 292.

Navona, piazza, 93.

Negroni, villa, 241.

Nemi, lake, villa, and castle of, 280.

Neptune, temple of, 308.

Nereo ed Achilleo, church of, 143.

Neri, S. Filippo, his chamber and its furniture, 142; his tomb, 142.

NERO.

Nero, his golden house, 39, 41; his colossus, 59; his circus, 61; his baths, 70; traditional site of his burial-place, 140; his villas, 258, 307; his birthplace, 306.
 Nerva, his forum, 38; his temple, 47; his tomb, 72.
 Nettuno, town and fortress, 308.
 Newbold, painter, 226.
 Nibby, professor, on the site of Alba Longa, 269; Isola Sacra at Ostia, 301; site of Laurentum, 304; remains of the portico of Octavia in S. Lorenzo, 121; Roman Forum, 35; temple of the Sibyl, Tivoli, 254; T. della Tosse, 256; T. of Diana, Laticcia, 278; tomb of Aruna, 277; consular tomb at Palazzola, 270; trophies of Marius, 87; Veii, 292; Caesar's villa, Nemi, 280; V. of Mæcenas, 255; Roman villas on L. Bracciano, 298.
 Niccolini palace, 218.
 Nicholas IV., his tomb, 118.
 — V., his tomb, 106.
 Niebuhr, on the Roman Forum, 35; on the temple of Nerva, 47; his conjecture on the site of Alba Longa, 269.
 Nile, group of the, 161.
 Nozze Aldobrandini, fresco so called, 71; described, 188.
 Numa, his temple of Quirinus, 50.
 Numicus, river, 305.
 Nuovo Braccio of the Vatican, 160.

O.

Obelisk of S. John Lateran, 89.
 — S. Maria Maggiore, 89.
 — S. M. sopra Minerva, 90.
 — Monte Cavallo, 90.
 — Monte Citorio, 91.
 — Monte Pinco, 91.
 — Pantheon, 90.
 — Piazza Navona, 90.
 — P. del Popolo, 90.
 — Trinità de' Monti, 91.
 — Vatican, 88.
 Obelisk, sculptor, 225.
 Observatory of Rome, 227.
 O'Connell, Daniel, his heart in S. Agata de' Goti, 123.
 Octavia, her portico, 54, 86; column of the portico, with the lizard and frog (Sauros and Batrachos), 121; her tomb, 72.
 Odescalchi palace, 218.
 O'Donnell, of Tyrconnell, his tomb, 145.

PANNARTZ.

Offa, king of the East Saxons, founds church of the Holy Trinity, 150.
 Officium Mortis, MS. with miniatures, 190.
 Olevano, town and castle of, 287; village, 259.
 Olitorium, Forum, 39.
 Onofrio, S., church of, 143.
 Orasini, gli, 259.
 Oratorios, invented by S. Filippo Neri, and still performed in his church during Lent, 142.
 Oriolo, village, 297.
 Orizonte, painter, 211, 219.
 Orsini family, their palace, 218; castles, 296, 297.
 Orti Roncioni, 40.
 Osa, stream and osteria, 289.
 — Castel d', 290.
 Oset, card. d', his tomb, 135.
 Ostia, excursion to, 298; the village, 298.
 Otho II., his sarcophagus, 104; his tomb, 106.
 — III., his invasion of Rome, 77.
 — of Milan, despoils the temple of Quirinus, 50.
 Ottobuoni family, their library, 187.
 Ottoni, L., sculptor, 113.
 Overbeck, painter, 210, 224, 225, 241.
 Ovid, on the fountain of Egeria, 280; on the Numicus, 305.

P.

Painting, teachers of, in Rome, 8.
 Painted Tomb, the, at Veli, 294.
 Paisiello, composer, his bust, 195.
 Palace of the Cæsars, 39.
 Palaces, modern: Capitol, 192; Lateran, 203; Vatican, 151; Private, 204-223.
 Palatina, villa, 241.
 Palatine hill, the, 26.
 — Elector, his library, 187.
 Palazzola, monastery of, 270.
 Palestrina, town, 282.
 Paliano, town and fortress, 287.
 Palladio, his bust, 194.
 Pallas Minerva, temple of, 47.
 Palma Vecchio, painter, 142, 208.
 Palombara, village, 260.
 Pamfilii-Doria, family of, their palace, 218; villa, 241.
 Pancras, St., scene of his martyrdom, and tomb, 144; church of, 144.
 Pancrazio, Porta San, 21.
 Pannartz, German printer (15th cent.), 224.

PHIDIAS.

Pannini, painter, 219.
 Pantaleoni, physician, 7.
 Pantano, osteria di, 289.
 Pantheon, the, 48.
 Paolo, S., churches of, 119, 144.
 — Porta San, 21.
 Parco di Colonna, 268.
 Parione, Rione, 17.
 Parisio, card., his tomb, 136.
 Paschal calendar, 128.
 Pasquin, statue of, 95.
 Pasquino, sculptor, 126.
 Passionei, card., 266.
 Passport regulations, 3.
 Pastoral chairs, 143, 149, 188.
 Pater Ludiges, grove of, 305.
 Paul, St., supposed site of the house in which he lodged with the centurion, 142; his residence with Pudens, 148; scene of his martyrdom, 144; his tomb, 118.
 — III., his statue, 193; portrait, 223; tomb, 103.
 — IV., covers M. Angelo's figures with drapery, 155; his tomb, 138.
 — V., opens right branch of the Tiber, 299; his tomb, 118.
 Paulus Æmilii, baths of, 69.
 Palagius II., his tribune, 121.
 Pelagic alphabet, 173.
 Penna, A., sculptor, 107.
 Penni, F., painter, 156, 176, 180, 216.
 Peperino, its use, 35.
 Persius, early MS. of his Satires, 107.
 Pertusa, Porta, 22.
 Perugino, Pietro, painter, 138, 153, 177, 178, 181, 197, 220; his bust, 194.
 Peruzzi, Baldassare, his architectural works at St. Peter's, 97; other works, 119, 137, 140, 144, 205, 206, 212, 216, 217, 218, 224; his tomb, 50.
 Peter, St., his prison, 84; traditional scene of his crucifixion, 146; his chains, 146, 147; his traditional residence at Præneste, 285; his chair and statue, 102; his tomb, 106.
 Peter's, St., basilica: history, 97; colonnades, façade, 99; interior, 100; dome, 101; ascent of dome, 107; baldachino, 102; tribune, monuments, 103; Grotte Vaticane, 106; sacristy, 107; illuminations, 107; ceremonies, 108.
 Petrarch, his autographs and 'Rime', 191; his bust, 194; portrait, 240.
 Phidias and Praxiteles, statues of Castor and Pollux bearing their names, 91.

PHILIP.

- Philip II., his portrait, 212.
 Philosophers, Hall of the, at the Capitol, 200.
 Phocas, his column, 62.
 Physicians at Rome, 7.
 Pianta Capitolina, 51, 198.
 Pia, Porta, 19.
 Piazza Barberini and Mattel, 93; of the Monte Cavallo and Pantheon, 90; Colonna, 61; Navona, 93; del Pasquino, 95; St. Peter's, 94, 99; di Spagna, 94.
 Piccolomini villa, 263.
 Pickler, engraver on gems, his bust, 194.
 Pietro, S., churches of, 97, 145, 146, 285, 321.
 Pigna, Rione, 16.
 Pimentelli, card., his tomb, 138.
 Pinciana, Porta, 19.
 Pincio, Monte, 27.
 Pine-apple of bronze, 191.
 Pinturicchio, painter, 119, 127, 140, 144, 178, 190, 196.
 Piombo, Sebastian, painter, 141, 145, 208, 214, 216; his bust, 194.
 Pippo, card. di, tomb of, 115.
 Piranesi, his illustrations of the tomb of the Scipios, 79; the Roman Columbaria, 81; trophies of Marius, 87; the tomb of Aruns, 277; his bust, 194.
 Pius I., his oratory, 147.
 — II., his tomb, 126.
 — III., his tomb, 126.
 — IV., his Casino del Papa, 192.
 — V., his tomb, 118.
 — VI., abbot of Subiaco, 258; his sculptures and prints in the Vatican, 163, 189; ridiculed by Pasquin, 95, 96; his kneeling statue, 102.
 — VII., a Benedictine monk, 121; his buildings and restorations, 57, 91, 160; his excavations, 64, 197; saves arch of Titus, 66; forms Mus. Chiaramonti, 158; his prisons of Porto d'Anzio, 308; his busts, 161, 194; his tomb, 103.
 — VIII., his tomb, 104.
 — IX., recovers head of St. Andrew, 102; his restorations and excavations, 37, 120, 246.
 Plancus, L. Munatius, inscription with his name, 260.
 Platina, his tomb, 118.
 Plantius Silvanus, his tomb, 78.
 Pliny the younger, his Laurentine villa, 303; on the Cloaca Max., 85; on the obelisk of the Vatican, 88; his description of the Laocoon, 165; of

PORTA.

- the Doves of the Capitol, 200; of the Dying Gladiator, 202; of the Apollo Sauroctonos, 237; of Corioli, 279; of the hollow ground of Gabii, 289.
 Pliny's Doves, mosaic so called, 200.
 Plutarch, on the site of Pompey's tomb, 276; MS. of, with notes by Grotius, 190.
 Podesti, painter, 226.
 Poggio Reale, the, 194.
 Police regulations, 3.
 Pollajuolo, Ant., sculptor and painter, 104, 105.
 Polledrara, necropolis of Vulci, 320.
 Polline, hamlet, 297.
 Poko Santo, village, 260.
 Pompey the Great, his statue, 56, 221; his theatre, 55; his villa, 276; his tomb, 276.
 Ponte dell' Acqueria, 251, 261.
 — S. Angelo, 22.
 — della Badia, 318.
 — S. Bartolommeo, 22.
 — Galera, 302.
 — dell' Isola, 293.
 — Lucano, 251.
 — Mammolo, 250.
 — di Nono, 289.
 — di Quattro Capi, 22.
 — della Refolta, 299.
 — Rotto, 23.
 — Sisto, 22.
 — Sodo, at Veli, 293.
 — Sodo, at Vulci, 320.
 — dello Spedalato, 286.
 — Sublicius, 23.
 — Triumphalis, or Vaticanus, 22.
 Ponte, Rione, 17.
 Ponteficio, palazzo, 218.
 Pontio, Flaminio, architect, 118, 122, 207, 219, 220, 264.
 Popes, palaces of the, 151, 218, 258, 273.
 Popolo, Porta del, 19.
 Porcigliano, village, 304.
 Pordenone, painter, 208, 219.
 Porta, Giacomo della, architect, completes dome of St. Peter's, 98; his pavement of St. Peter's, 101.
 Porta Angelica, 22.
 — Castello, 22.
 — Cavaleggieri, 22.
 — Fabbrica, 22.
 — Gabina, 288.
 — di S. Giovanni, 20, 275.
 — Latina, 20.
 — S. Lorenzo, 20.
 — Maggiore, 20.
 — S. Pancrazio, 21.
 — S. Paolo, 21.
 — Pertusa, 22.
 — Pia, 19.
 — Pinciana, 19.
 — del Popolo, 19.

PROTESTANT.

- Porta Portese, 21.
 — Salara, 19.
 — S. Sebastiano, 21.
 Porta Santa at St. Peter's, 100.
 — at St. John Lateran, 113.
 — at S. M. Maggiore, 117.
 — at San Paolo fuori le Mura, 119.
 Portese, Porta, 21.
 Portico of Octavia, 54, 86; of Pompey, 55.
 Portland vase, the, 198, 262.
 Porto, ruins of, 302.
 Porto d'Anzio, 306.
 Post-office regulations, 6.
 Poussin, Nicolas, painter, 143, 177, 197, 211, 213, 214, 220, 239; his own portrait, 220; his bust, 194; his house at Rome, 224; his tomb, 135.
 — Gaspar, painter, 143, 213, 214, 218, 228.
 Pozzi, Padre, painter, 132, 134.
 Pratica, 304.
 Praeneste, Pelasgic city, 282.
 Prætorian camp at Rome, 187; at Albano, 276.
 Præsedes, S., church and relics, 147.
 Pratone, the, of Monte Genaro, and its festa, 260.
 Praxiteles, antique copy of his Apollo Sauroctonos in the Vatican, 167; in villa Albani, in bronze, 236; two antique copies of his Faun in the Vatican, 162, 168; another in the Capitol, 203; two in V. Albani, 236; two antique copies of his Cupid in the Vatican, 159; another in the Capitol, 199; another in V. Albani, 236; his Venus in the Vatican, 170.
 Presepio, the traditional cradle of our Saviour, 118.
 Primitivo, S., his martyrdom at Gabii, and ruined church, 290.
 Prints, collections of, 189, 213.
 Printing and Printers.—Sweynheim and Pannartz establish the first press in Italy at Subiaco, 258; their Lactantius, of 1465, 258; they establish the first press in Rome at their house there, 224.
 Priorato, church of the, 137.
 Prisca, S., church of, 148.
 Priscilla, her tomb, 80.
 Prison of Pallano, 288.
 Procopius, on the Muro Torto and the walls of Rome, 19; on the tomb of Hadrian, 77; on Totila's destruction of Tibur, 253.
 Propaganda college, 228.
 Propertius on the site of Veli, 291.
 Protestant burial-ground at Rome, 231; church, 7.

PROTOMOTECA.

Protomoteca of the Capitol, 194.
 Pudenziana, S. church of, 148.
 Pulchrum Littus, 85.
 Pyrgos, site of, 313.
 Pyrrhus, his reconnoitre of Rome from Praeneste, 282.

Q.

Quattro Capi, Ponte di, 22.
 Quintilius Varus, his villa at Tivoli, 255.
 Quirinal hill, the, 26.
 Quirinus, temple of, 50.

R.

Raimondi, M. A., engraver, his bust, 194.
 Rainaldi, Carlo, architect, 117, 123, 125, 132, 134, 135, 138.
 —, Girolamo, architect, 123, 218, 264.
 Raphael: his house at Rome, 223; his own portrait, in fresco, 183, 185; another by himself, 207; others, 207, 223; his bust, 194; scene of his death, 212; his tomb, 50. His works—

In PAINTING: the Transfiguration, 179; the Madonna di Foligno, 179; the Coronation of the Virgin, two pictures (one finished by G. Romano and F. Penni), 180; the predella of the same, 178; his works in the Loggia, 156; works in the Stanze, 180-186; tapestries worked from his cartoons, 176; design for the Planets in Appart. Borgia, 189; the Entombment of Christ, 207; the predella of the same, 178; sketch for a picture of the Presepio, 207; the Prophet Isaiah, in S. Agostino, 124; the Four Sibyls in S. M. della Pace, 139; frescoes of the Farnesina, 216; frescoes of the Villa Olgiati, 208; St. Luke taking the Portrait of the Virgin, 228; portraits of the Fornarina (with his name), 206, 213; of himself, 207; of Cæsar Borgia and a Cardinal, 207; of Julius II., 213; of Bartolo and Baldo, 214; of a Violin Player, 221; a drawing of the Madonna della Casa Alba, in St. John Lat., 115; designs of the 12

RIVOTANO.

Apostles in S. Vincenzo ed Anastasio, 145.

In ARCHITECTURE: his engagement by Leo X. in the rebuilding of St. Peter's, 97; designs for the restoration of S. M. della Navicella, 139; designs of Pal. Vidoni, 223; of the villa Madama, 240.

In SCULPTURE: the statue of Jonah in S. M. del Popolo, 141.

Rà, Zeferino, his Life of Rienzi, 92.

Reading-rooms in Rome, 6.

Reformers, original editions of the works of the, 217.

Regillus, lake, battle of, 281.

Regola, Rione, 17.

Regulini-Galassi tomb, at Cervetri, 312; bronzes and jewellery found there, 172, 173.

Relics, celebrated: Sudarium of S. Veronica, portion of the True Cross, head of St. Andrew, lance of Longinus, 102; column of the Temple, 105; Presepio or cradle of our Saviour (in S. M. Maggiore), 118; portion of the True Cross, bones of St. Thomas à Becket, 119; stone with the impression of our Saviour's feet (in S. Sebastian), 122; S. Bartholomew, 128; head of St. George, 132; S. Balbina, 139; marble block on which St. Paul was beheaded, 145; chains of St. Peter, 147; portrait of our Saviour, 148; column of the Flagellation, 147; S. Zeno and S. Valentinian, 147; altar at which St. Peter officiated, martyr's well of S. Pudenziana, 148.

Remus, temple of, 50.

Republic, ruins of the, 28.

Restaurateurs in Rome, 5.

Reynolds, Sir Joshua, on the statues of the Apostles in St. John Lateran, 114.

Ricinati, card. Basso di, his tomb, 140.

Riedel, painter, 226.

Rienzi, his house, 91; his bathing in Constantine's font, and his coronation in S. John Lat., 116; his assembly of the citizens in S. Angelo in Pescaria, 126; his use of the bronze horse of M. Aurelius, 193; his exposition on the table with the Lex Legia, 201.

Rinaldi, prof., sculptor, 225.

Rio Felice, 306; Freddo, 258; di S. Rocco, 308; Torto, 305.

Rioni of modern Rome, 16.

Ripa, Rione, 18.

Rivotano torrent, 286.

SALARA.

Rocca, card., 124.

Rocca di Papa, 270; di Cavi, 286; Giovane, 259; di Mezzo, 258.

Rocco, S., hospital of, 231.

Rogers, Mr., on Raphael's Transfiguration, 179.

Rojate, village, 287.

Roma Vecchia, casale of, 262.

Roman Forum, localities of, 33.

Roman pearls, 9.

Romanis, De, his work on the Camere Esquiline, 71.

Rome, excursions from, 246, 325.

Romulus, temple of, 51.

— son of Maxentius, temple of, 51; circus of, 60.

Rosa, Salvator, 133, 197, 211, 213, 223, 228; his house, 224; his tomb, 136.

Rosalia, S., church of, 284.

Rosati, architect, 129.

Roscus, birthplace of, 279.

Roses of St. Benedict, 259.

Rospigliosi, family of, their palaces, 219, 288.

Rossellini, architect, 97, 141.

Rossi, count, scene of his assassination, 210; his tomb, 134.

— Angelo, sculptor, 103, 106, 114.

Rotonda, la, 48.

Rotto, Ponte, 23.

Rovarella, card., his tomb, 131.

Rovero, card. Cristoforo della, his tomb and monument, 140.

Roviano, village, 257.

Rubena, 142, 197, 208, 211, 220.

Ruffina villa, 264.

Ruffinella villa, 264.

Ruins of Rome, 27.

Ruspoli family, their palaces, 220, 311.

Rustica, la, village, 259.

S.

Saba, S., church of, 148.

Sabina, S., church of, 148.

Sabine rape, scene of the, 59.

Sacchetti palace, 220; fortified mansion, 303.

Sacchi, Andrea, painter, 116, 130, 134, 138, 177, 178, 197, 208, 211, 220; his tomb, 114.

Sacchini, composer, his bust, 194.

Sacco, river and valley, 285.

Sacro Muro, ruined tower, 257.

Sacro Speco, monastery of, 259.

Sala Regia at the Vatican, 153; Ducale, 155.

Salara, Porta, 19.

SALLUST.

Sallust, circus of, 61; his house and gardens, 86; his villa, 255; on the Mamertine prisons, 83.
 Saloon of the Capitol, 201.
 Salvatore, hospital, 230.
 Sangallo, Giuliano, architect, 97, 137, 147, 299.
 — Antonio, sculptor, 21, 22, 97, 117, 137, 138.
 San Michele, architect, his bust, 194.
 Sansovino, Andrea, sculptor, 124, 140.
 — Jacopo, sculptor and architect, 135.
 Santo Polo, village and castle, 260.
 Santo Spirito, hospital, 230.
 Sapienza, university of the, 226.
 Saracinesco, village, and Arabic names of its inhabitants, 257.
 Sarcophagus of the Capitol, 198, 262.
 Sarto, Andrea del, 206, 207, 208, 211, 212, 214; his bust, 194.
 Saturn, temple of, 51, 260.
 Saturnia, city of, 324.
 Savelli family, their strongholds, 75, 273; tombs, 128.
 Scala Santa, at the Lateran, 116; Regia, at the Vatican, 153.
 Scarpellata, la, pass of, 260.
 Schadow, Rodolph, sculptor, his tomb, 125.
 — Wilhelm, painter, 224.
 Schola Xantha, 36, 54.
 Sciarra palace, 220.
 Scipio family, their tomb, 79.
 — Barbatius, his sarcophagus, 163.
 — C. Cornelius, his supposed tomb, 270.
 Scolastica, Santa, monastery of, 258.
 Scott, Sir Walter, on Lord Byron's description of the ruins of Rome, 74; his visit to Bracciano, 297.
 Sebastiano, San, basilica of, 122.
 — Porta San, 21.
 Segni, town, 285.
 Senator of Rome, palace of, 193.
 Seneca, his monument, 248.
 Senecio, proconsul, his tomb, 255.
 Septimius Severus, his arches, 65; Septizonium, 39; tomb, 77.
 Sermoneta, duchess of, her excavations, 309; palace, 221.
 Servili, tomb of the, 79.
 Servius Tullius, his walls of Rome, 19, 21; his temple of Fortuna Virilis, 45; his Agger, 85; his Mamertine prisons, 83.
 Sette Bassi, villa, 262.
 — Sale, 71.

STEAMBOATS.

Seven hills of Rome, 25.
 Sforza, card. Ascanio, his tomb, 140.
 Shakspeare, on the meeting of Coriolanus and his wife, 262; on his victory at Corioli, 279; on his vow at Antium, 306.
 Shelley, Percy Bysshe, on the baths of Caracalla, 68; on the Cenci palace, 210; his grave, 232.
 Ship of the lake of Nemi, 280.
 Sibyl, temple of the Tiburtine, at Tivoli, 254.
 Siena, Agostino and Agnolo, sculptors, 128.
 Signorelli, Luca, his bust, 194.
 Silvanus, grove of, 313.
 Silvester, S., church of, 149; his tomb, 143.
 Sirene, le, springs, 258.
 Sisto, Ponte, 22.
 Sixtine chapel in the Vatican, 153.
 Sixtus III., his basilica, 117.
 — IV., his Sixtine chapel, 153; additions to Vatican library, 187; his tomb, 105.
 — V.: Academy of St. Luke, 228; falls of Tivoli, 254; acquires Castel Gandolfo, 273; his tomb, 118.
 Sobieski, Maria Clementina, her tomb, 104.
 Sodo, Ponte, 293.
 Sodoma, painter, 196, 216.
 Solfatara, on the road to Tivoli, 251; on the Via Ardeatina, 305, 306.
 Sophocles, statue of, 204.
 Sora palace, 221.
 Sorano, village, 323.
 Soter, C. Auf., his tomb, 256.
 Sovana, village, 322.
 Spada family, their palace, 221; villa, 40.
 — card., his portrait, 223.
 —, Lionello, painter, 208, 220.
 Spagnoletto, painter, 211.
 Spartian, on the baths of Caracalla, 67.
 Spence, sculptor, 225.
 Spoliarium and Vivarium, 87.
 Sporting at Rome, 11.
 Stackelberg, baron, his researches at Tarquinii, 317.
 Stalonia, Etruscan city, 322.
 Stanislaus Kostka, St., tomb of, 125.
 Stanze of Raphael, at the Vatican, 180.
 Statilius Taurus, amphitheatre of, 59.
 Statistics of Rome, 13.
 Statius, on the tomb of Priscilla, 80.
 Steamboats on the Tiber, 4.
 —, English, from Civita Vecchia, 5.

TARQUINIUS.

Stefano, S., Rotondo, church of, 149.
 Strabo on the mausoleum of Augustus, 72; on the Cloaca Max., 85; on the Aquæ Albule (Solfatara), 251; on the temple of Diana at Laticia, 278; on Agylla and Cære, 310.
 Stracciapelle, crater of, 297.
 Strozzi family, their mansion at Lunghezza, 290.
 Strutt, painter, 225.
 Studios of artists at Rome, 224.
 Studarta, the, their monument in St. Peter's, 104; their tomb, 106.
 Stuart, James, the Pretender, his house, 218.
 —, Charles Edward, the young Pretender, his monument at Frascati, 263.
 Subiaco, town, 258.
 Sublcius, Pons, 23.
 Suburra, 143.
 Sularium of St. Veronica, 102.
 Suetonius on the site of Pompey's statue, 56; on the obelisk of the Vatican, 89; on Cæsar's villa on the lake of Nemi, 280.
 Sulphur lake and baths near Tivoli, 251.
 — casts, dealers in, 9.
 Sun, temple of the, 52.
 Sussex, duke of, his excavations on the Campo Jemini, 305.
 Sweynheim and Pannartz, establish the first printing press in Italy at Subiaco, 258; their house at Rome, 224.
 Sylla, destroys and afterwards rebuilds Præneste, 282.
 Syphax, king of Numidia, his captivity and death at Tibur, 253; monument bearing his name, 169.

T.

Tabularium, remains of the, 35.
 Taccone di Mezzo, 313.
 Tadolini, sculptor, 225.
 Tanaquil, wife of Tarquinius Priscus, 314.
 Tarchon, the Etruscan family of (Tarquin), 314.
 Tarpeian Rock, 83.
 Tarquinii, Etruscan city, 313.
 Tarquinius Priscus, founds Circus Maximus, 59; builds Cloaca Maxima, 85.
 — Superbus, compasses the death of Turnus Herdonius, 268; builds temple of Jupi

TARQUITH.

- ter Latiæ, 271; his siege of Ardea, 306.
 Tarquithi, Etruscan family of, give name to the 'Libri Tarquithii,' 291.
 Tartaro, lago di, 250.
 Taruggi, card, tomb of, 142.
 Tasso, his wooden bust and wax mask taken after death, 144; his bust in the Capitol, 194; his cell and tomb in S. Onofrio, 143.
 Taverna villa, 264.
 Taylor and Cresy, their measurements of the Pantheon, 49.
 Tazze Argonautiche, series of tazze, 172.
 Teachers of languages at Rome, 8; of music, singing, and drawing, 8.
 Temples:—on the Alban Mount: Jupiter Latiæ, 271.
 —near Ardea: Anna Perenna, 305; Venuſ, 305.
 —at Civita Lavinia: Juno Sospito, 279.
 —at Gabii: Juno Gabina, 289.
 —at Laticia: Diana, 278.
 —near Monte Genaro: Saturn, 260.
 —near Monte Pila: Diana, 272.
 —at Nettuno: Neptune, 308.
 —at Ostia: Castor and Pollux, 300.
 —at Palestrina: Fortune, 284.
 —at Rome: Esculapius, 42; Antoninus and Faustina, 42; Antoninus Pius, 43; Apollo (?), 40; Bacchus, 43; Ceres and Proserpine, 43; Concord, 44; Divus Rediculus, 44; Fortuna Mullebris, 46; Fortuna Virilis, 45; Hercules Custos, 45; Juno Matuta, &c., 45; Jupiter Capitolinus and Feretrius, 46; Mars Ultor (?), 47; Minerva Chalcidica, 46; Minerva Medica, 47; Nerva (or Mars Ultor), 47; Pallas Minerva, 47; Pantheon, 48; Quirinus, 40; Remus, 50; Romulus, 51; Romulus, son of Maxentius, 51; Saturn, 51; Sun, 52; Venus Erycina, 52; Venus and Cupid, 52; Venus and Rome, 52; Vespasian, 51; Vesta, 54.
 —at Tivoli: Tiburtine Sibyl, 254; Vesta, 254; della Tosse, 256.
 —near Veli: Etruscan Venus, 293.
 —temple of Apollo, the, of Veli, 214.
 —Tullius, P., sculptor, 225.

TOMB.

- Tenters, 208, 212, 214, 223.
 Teodoro, S., church of, 150.
 Terra-cottas, collections of, 209.
 Testaccio, Monte, 27.
 Teverone, river, 251.
 Theatridium, ruins of the, 68.
 Theatres, ancient:—at Boville, 275; Frascati, 265; Gabii, 289; Ostia, 300; Rome, 54, 55, 210.
 —modern, at Rome, 11.
 Theodoric, 55, 59.
 Theodotus, his basilica, 119.
 Thermæ Aureliæ, 297.
 Thorwaldsen, Bertel, his tomb of Pius VII., 103; his generosity to Schadow, 125; his frieze of the triumphs of Alexander, 219.
 Tiber, river, its level at Rome, 15, 298; its rise in the 15th and 16th centuries, 138; its mouth and ancient roadstead, 300; its modern channel, 302.
 —island of the, 42.
 Tiberius, his colossal bust and sitting statue, 159; his tomb, 72.
 Tibur, city, 253.
 Tintoretto, painter, 197, 211, 218.
 Tiraboschi, his bust, 194.
 Titian, his works: Madonna and Child, with Saints, 177; Doge of Venice, 178; the Ecce Homo, 197; the Slave, 206; the three Graces, 208; San Domenick, 208; Sacred and Profane Love, 208; Samson, 208; Holy Family, 211; portraits, 211, 214; portrait of Philip II., 212; St. Jerome, 212; Children of Charles VII., 213; Sacrifice of Abraham, 214; portrait of his wife, 214; Magdalen, 214; portrait of Calvin, 220; Madonna and Child, 220; himself and family, 221; portrait of Paul III., 223; the Saviour and the Pharisees, 228; group of Nymphs, 228. His bust, 194.
 Titus, arch of, 66; baths of, 70.
 Tivoli, town, 253.
 Tomb, Etruscan, of Aruns, 277.
 —Property of, or Morrius, 293.
 Tomb, ancient Roman, of Augustus, 72.
 —Bibulus, 73.
 —Cæcilia Metella, 74.
 —Caius Cestius, 75.
 —Claudian family, 74.
 —St. Constantia, 76.
 —Corvinus, 248, 275.
 —Euryaces, the baker, 73.
 —Hadrian, 76.
 —St. Helena, 76.
 —Horatia, 80.
 —Julia Stemma, 250.

UNIVERSITY.

- Tomb, ancient Roman, of Lucullus, 264.
 —Marcellus, 72.
 —Plautius, 78.
 —Plautius Lucanus, 251.
 —Priscilla, 80.
 —the Scipios, 79.
 —Cneius Corn. Scipio, 270.
 —Seneca, 248.
 —Senecio, 255.
 —Servilius, 79.
 —Soter, 256.
 —Tatius, 124.
 Tombs on the Via Appia, 246-248.
 Tommaso, S., churches of, 150, 210.
 Topography of Rome, 15.
 Tor de' Conti, 92; di S. Lorenzo, 306; Paterno, 303.
 Torlonia palaces, 217, 223.
 Torre di S. Antonio, 289; Bovacciana, 299, 301; Fiscale, 275; di Mezza Via, 275; di S. Michele, 301; delle Milizie, 92; Pignattara, 76; de' Schiavi, 289; Tre Teste, 289; Vajonica, 305.
 Torso, Belvedere, the, 163.
 Toscanella, town, 320.
 Tosse, temple delle (?), 256.
 Tower of the Capitol, 24.
 Tradesmen at Rome, 9, 10.
 Trajan, his forum and basilica, 38; his column, 62; his Portus Trajanus, 302; globe said to contain his ashes, 200.
 Transfiguration, the, of Raphael, 179.
 Translators, 8.
 Trastevere, Rione, 17.
 Trasteverini, their national character, 17.
 Trattorie at Rome, 5.
 Travertine rock produced by the petrifying waters of Lago di Tartaro, &c., 250, 251.
 Trevi, Fontana di, 93; Rione, 16.
 Trevignano, village and castle, 297.
 Trinità, churches of the, 150, 151, 231, 268.
 Triumphalia, Pons, 22.
 Troschel, sculptor, 225.
 True Cross, relics of, 102, 119.
 Turchina, hill of, 314.
 Turnus Herdonius, his death, 268.
 Tuscania, Etruscan city, 320.
 Tusculum, Pelægic city, 264; ruined by the Romans, 265; battle of, 264.

U.

- University of Rome (Sapienza), 226.

URBAN.

- Urban V., his tabernacle in St. John Lateran, 114.
 — VI., his tomb, 106.
 — VII., his statue, 138.
 — VIII., his plunder of the ruins of Rome, 32, 49, 74, 78, 102; ridiculed by Pasquin, 32; dedicates St. Peter's, 98; removes the body of the countess Matilda to Rome, 105; his Propaganda college, 228; his statue, 195; his tomb, 103.

V.

- Vacca, Flaminto, sculptor, 94, 221; his bust, 194.
 Vaga, Pierino del, 135, 139, 153, 156, 183, 184, 189, 208, 214; his bust, 194; his tomb, 50.
 Valca, la, 201.
 Vallati, painter, 226.
 Vandyke, Antony: the Crucifixion, 208; the Entombment, 208; Jesus before Pilate, 213; portraits, 208, 211, 218, 219, 220.
 Van Orley, painter, 176, 177.
 Vanvitelli, Lod., architect, 69, 136, 264.
 Varia, village, 257.
 Vasi, his work on Rome, 60.
 Vasari, Giorgio, painter and architect, 126, 133, 145, 153, 207, 208, 210, 215.
 Vatican, palace and museum, 151-192; history, 151; Scala Regia, Sala Regia, Capella Sistina, 153-155; Capella Paolina, Sala Ducale, Loggia, 155; museum, 157; Galleria Lapidaria, 157; M. Chiara-monti, 158; Nuovo Braccio, 160; M. Pio-Clementino, 163; Cortile di Belvedere, Portico and Cabinet, 164-167; Hall of Animals, Gallery of Statues, 167; Hall of Busts, Cabinet of Masks, Hall of the Muses, Circular Hall, 168; Hall of the Greek Cross, 169; Hall of the Biga, 170; Etruscan Museum (Museo Gregoriano), 170; Egyptian Museum, 175; Gallery of the Candelabra, Gallery of Maps, 175; Tapestries of Raphael, 176; gallery of pictures, 177; Stanze of Raphael, 180; Stanza of the Incendio del Borgo, 181; Camera della Segnatura, 182; Stanza of the Heliodorus, 184; Sala di Costantino, 185; Capello di San Lorenzo, 186; Library,

VILLAS.

- 186; Appartamento Borgia, 189; manufactory of mosaics, 191; gardens, 191; armoury, 192.
 Veii, Etruscan city, 290.
 Velasquez, painter, 197, 213, 214.
 Venezia, palazzo di, 223.
 Venus of Praxiteles, the, in the Vatican, 170; the Venus of the Capitol, 199.
 —, temples of, on the Numicus, 305; Erycina, at Rome, 52; Venus and Cupid, 52; Venus and Rome, 52; Etruscan Venus, near Veii, 293.
 Verde, Monte, 27.
 Vermicino, fountain and osteria, 262.
 Veronese, Paolo, painter, 178, 197, 208, 211, 214, 223.
 Verri, count Alessandro, his tomb, 130; his bust, 194.
 Vescoville, palazzo, 263.
 Vespasian, founds the Coliseum, 56; his temple, 53.
 Vesta, temples of, 34, 254.
 Via Appia, 21, 75, 247, 275, 277, 281.
 — Ardeatina, 275, 305, 306.
 — Cassia, 292, 294.
 — Claudia, 295.
 — Clodia, 322, 324.
 — Flaminia, 19, 72.
 — Gabina, 288.
 — Labicana, 282, 286, 288.
 — Latina, 247, 275.
 — Laurentina, 298.
 — Ostiensis, 298.
 — Palatina, 23.
 — Prænestina, 286, 288.
 — Polveriera, 40, 70.
 — Portuensis, 302.
 — Sacra, 36, 37.
 — Salaria, 295.
 — Severiana, 303.
 — Tiburtina, 250, 255.
 — Triumphalis, 271.
 — Valeria, 255, 257.
 — Valentana, 290.
 Vicarello, town, 297.
 Vicovaro, village, 257.
 Vicus Alexandrinus, 298; Sceleratus, 147.
 Vidoni palace, 223.
 Vigna de' Fredis, 71; del Seminario, 264.
 Vignola, J., architect, 98, 132, 145, 215, 217.
 Villas, ancient: of Cassius, 256.
 — Cato of Utica, 281.
 — Catullus, 255.
 — Cicero, 264, 306, 309.
 — Domitian, 276.
 — Gordian, 276.
 — Hadrian, 251, 286.
 — Lucullus, 264.
 — Mecenas, 255.
 — Nero, 258, 307.

WOLF.

- Villas, ancient: Pompey, 276.
 — Quint. Varo, 255.
 — Sallust, 255.
 Villas, modern: Albani, 235.
 — Aldobrandini, 263.
 — Altieri, 276, 297.
 — Barberini, 85, 276.
 — Borghese, 238, 307.
 — Corsini, 213.
 — Doria, 276.
 — d'Este, 256.
 — Falconieri, 264.
 — Farnese, 40.
 — Lante, 240.
 — Ludovisi, 239, 264.
 — Madama, 240.
 — Massimi, 241.
 — Mattei, 241.
 — Medici, 241.
 — Mellini, 240.
 — Mencacci, 307.
 — Mondragone, 264, 298.
 — Montalto, 263.
 — Muti, 262.
 — Negroni, 85, 241.
 — Olgiate, 208, 239.
 — Palatina, 40, 241.
 — Pamfilii-Doria, 841.
 — Piccolomini, 263.
 — Ruffina, 264.
 — Ruffinella, 264.
 — Spada, 40.
 — Taverna, 264.
 Viminal hill, the, 26.
 Vincenzo ed Anastasio, SS., church of, 145.
 Vinci, Leonardo da: Vanity and Modesty, 221; Christ disputing in the Temple, 223; other works, 144, 214, 221; his bust, 194.
 Visconti, antiquary, on the antiques of the Vatican, 159, 160, 161, 163, 166.
 Vittriano, convent of, 261.
 Vivarium and Spoliarium, 87.
 Volpato, Giov., monument to, 126.
 Volterra, Daniele da: the Descent from the Cross, 150; other works, 135, 145, 153, 155, 195, 197, 215, 218, 220.
 Vulci, Etruscan city, 318.
 Vulgate, revision of the, 288.

W.

- Wadding, Luke, his tomb, 134.
 Wagner, sculptor, 225.
 Walls of Rome, 18.
 Werner, painter, 226.
 Williams, Penry, painter, 225.
 Winckelmann, on the antiquities of Rome, 69, 87, 121, 163, 165, 189, 192, 194, 196, 199, 222, 235, 237, 238, 240, 284; his bust, 194.
 Wolf of the Capitol, the, 195.

WOLF.

Wolf, sculptor, 125, 225.
 Wolsey, card, house of, 217.
 Wood, Shakespear, sculptor,
 225.
 Wyatt, Richard, his grave, 232.

X

Ximenes, marchese, his man-
 sion, 324.

YORK.

Y.

York, card., his monument to
 the young Pretender, 263;
 destroys temple of Jupiter
 Latialis, 271; his tomb, 106.

ZUCCARI.

Z.

Zagarolo, town, 288.
 Zenobia, her residence at Tibur,
 253; enlarges baths of
 Agrippa, 251.
 Zoega, George, his tomb, 125.
 Zuccari, Taddeo, painter, 139,
 153, 186, 215; his house,
 224; his bust, 194; his tomb,
 50.

THE END.

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- | | | |
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| 1846. June 18. | { | H. M. ADELAIDE, QUEEN DOWAGER OF GREAT BRITAIN, accompanied by His Highness PRINCE EDWARD OF SAXE WEIMAR, LORD and LADY BARRINGTON, SIR DAVID DAVIS, M.D., Rev. J. R. WOOD, M.A., CAPTAIN TAYDOR, &c. &c., honoured the above Establishment with a THREE DAYS' VISIT. |
| 1818. May | . | H. R. H. the DUKE OF CAMBRIDGE and Suite. |
| 1825. March and Sept. | { | H. R. H. the DUKE and DUCHESS OF CLARENCE and Suite. |
| 1834. July | { | H. M. QUEEN ADELAIDE, accompanied by the EARL and COUNTESS OF ERROL, EARL and COUNTESS OF DENBIGH, EARL and COUNTESS HOWE, &c. |
| 1836. Aug. | . | H. R. H. the DUCHESS OF GLOUCESTER and Suite. |
| 1827. July | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| 1839. Nov. | . | H. R. H. the PRINCE GEORGE OF CAMBRIDGE and Suite. |
| — Nov. | { | H. R. H. PRINCE ALBERT OF SAXE COBURG GOTHA, accompanied by PRINCE ERNEST OF SAXE COBURG GOTHA, and their Suite. |
| 1840 | { | H. R. H. the DUCHESS OF CAMBRIDGE, accompanied by the PRINCESS AUGUSTA OF CAMBRIDGE, and their Suite. |
| 1841 | { | H. R. H. the DUCHESS OF KENT and Suite, accompanied by H. R. H. the PRINCE OF LEININGEN. |
| 1841 | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| — | . | H. R. H. PRINCESS CAROLINA OF CAMBRIDGE. |
| 1844 | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| — | . | H. R. H. PRINCESS MARY OF CAMBRIDGE. |
| 1845. June | { | H. R. H. the DUCHESS OF KENT and Suite, accompanied by H. S. H. the PRINCE OF LEININGEN. |
| 1847. July | { | H. R. H. the DUKE AND DUCHESS OF CAMBRIDGE, with their Family and Suite. |

Mr. SCHMITZ begs to add, that at no Hotel on the Rhine will be found more moderate charges.

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But they have to this rivalry in trade not been satisfied with the mere usurpation of my name; the concluding phrase, "*opposite the Julich's Place*," which had so long existed my special property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite*," and more than one settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place*." When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near*," with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite — Place, or Market*," on their address cards or labels, speculating with respect to the proper name "*Julich*," on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1700, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and that it may be the more easily recognised, I have put up the arms of England, Russia, &c. &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets de place, and others who receive bribes from the vendors of the many spurious compounds sold under my name.

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COLOGNE, October, 1851.

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* * My Custom-house Agents in London are Messrs. J. & R. M'CRACKEN, 7, Old Jewry; and my Agent for Great Britain is Mr. Wm. LANGBACH, 15, Maddox Street, Regent Street and 46, Lime Street, City.

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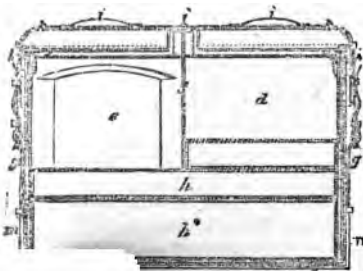
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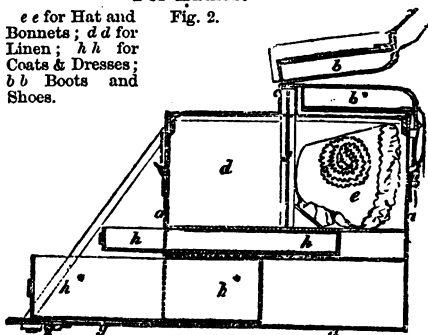
Fig. 1.



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Fig. 2.

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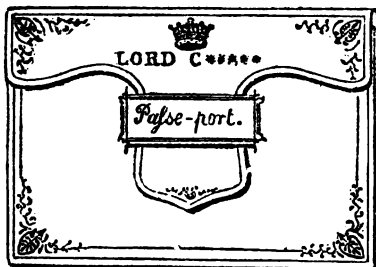
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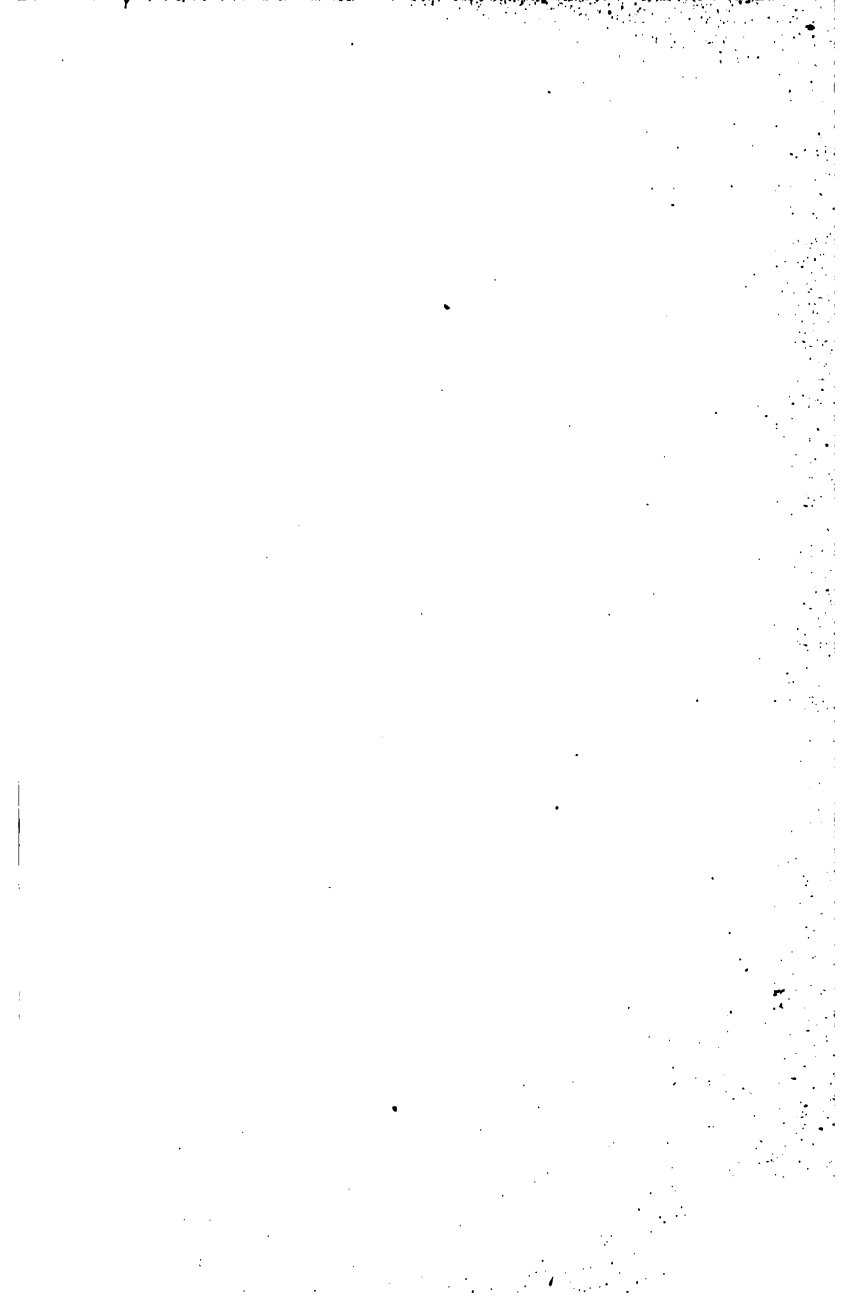
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